MUSICAL COURIER

RUTH SLENCZYNSKA:
PIANO PERSONALITY OF THE YEAR

"TO a great pianist and musician," Dimitri Mitropoulos inscribed his photograph for Ruth Slenczynska as a souvenir of their performance of the Chopin F Minor Concerto with the New York Philharmonic-Symphony Orchestra at Carnegie Hall a few weeks ago—another of the momentous achievements which have been piling up in fast succession to rate this brilliant young keyboard mistress by all odds the piano personality of the year.

In May, some 35 million televiewers throughout the country watched and listened with amazement as Ralph Edwards applied his unique "This Is Your Life" formula to Ruth Slenczynska's stranger-than-fiction real life story. Six months later it was excitingly set forth again for television's largest daytime audience as the first biographical feature chosen from the world of music for the half-hour "Best In Your Life" spot on Arlene Francis' coast-to-coast NBC "Home Show." Almost simultaneously came the news that the whole dramatic story in Miss Slenczynska's own words, as told to Louis Biancolli (who collaborated on the best-seller Mary Garden and Mary Pickford autobiographies) had been scheduled for Fall 1957 book publication by Doubleday and Company, with a pre-publication appearance in *McCall's* magazine and motion picture negotiations well under way. Pacted to a long term contract with Decca Records, Miss Slenczynska completed in November, for January '57 release, one of the most formidable of recording feats—the full set of 24 Chopin Etudes together with all four of the Impromptus, an assignment in keyboard virtuosity so formidable that less than a half-dozen artists have ever dared to tackle it on discs. Overseas in recent months, she broadcast a full-length recital program for the BBC in London (the first artist to be engaged in this capacity without prior introduction as orchestral soloist) and played the 24 Chopin Etudes in a single broadcast for Radio Diffusion in Paris (one of the few times that this impressive segment of piano literature has been performed in its entirety over the air). Her profile, sculptured by famed Malvina Hoffman, was designated as the symbol of achievement for the 1956 Kimber Award in Instrumental Music of the San Francisco Foundation. Delta Omicron, the national professional music fraternity, elected her to national honorary membership.

These, and other honors and distinctions that have made it a banner year for Ruth Slenczynska, have been backed by a rigorous year-round performance schedule. In fact, there was a period last winter when she played no less than 81 concerts in 83 days. In addition to recitals in leading cities throughout the country, she filled her fourth trans-U.S. tour as soloist with Arthur Fiedler and the Boston Pops Tour Orchestra.

With the latter organization Miss Slenczynska played Rachmaninoff's Rhapsody on a Theme of Paganini at the San Francisco Opera House last February. The San Francisco *Call Bulletin*'s Marie Hicks Davidson, calling her "one of the world's great," described "a rousing accolade . . . in Rachmaninoff tradition!", while the *Chronicle*'s Alfred Frankenstein declared: "She played this work with the incredible energy, immense enthusiasm and infectious delight that were hers as a child prodigy; in addition . . . a variety of color, a poised assurance, and a depth of feeling that are the mark of the mature artist!" Thus, in a sense, a cycle had rounded itself out.

For it was in the same city, at the Erlanger Columbia Theatre just 26 years ago, that Ruth Slenczynska started out on one of the most spectacular concert careers the world has ever known—a plump little prodigy of five, in a white cotton wash dress and white knee socks, climbing up to the piano stool and playing a full-length recital program of works by Bach, Mendelssohn, Grieg, Beethoven and Chopin from memory in a manner that would have done justice to any of the elder statesmen of the keyboard. Rave reviews and front page feature stories about the "wonder child" were wired around the world and launched the little Californian with the unpronounceable Polish name on a career that was to sustain international headlines for over ten years and amass a sizeable fortune. Bay Area socialites, rallied by Mischa Elman, raised money for Ruth's study abroad under such masters as Petri, Schnabel, Cortot, and Rachmaninoff. When she was six, lines formed all around the historic Bachsaal in Berlin for her German debut and the cabled report to *The New York Times* declared her to be "the most astounding of all prodigies heard in recent years on either side of the ocean." Her New York debut at Town Hall when she was seven was front-paged by the *Times* as "an electrifying experience." At nine she filled an entire cancelled tour of the immortal Paderewski; had her life story serialized in 18 daily chapters syndicated to 500 leading American newspapers; swapped riddles with Herbert Hoover; received floral tributes from Astrid of Belgium, Marie of Roumania, and Christian X of Denmark; and earned more money than the President of the United States. For five more years her star burned bright in the international musical firmament.

Then came Ruth Slenczynska's heroic decision to withdraw from active concert life; run away from the Svengali-like father who had dominated her career and pocketed its enormous profits; work at odd jobs to put herself through a psychology major at the University of California and the great teaching to which she had been exposed in the light of what she herself could now bring to music; and fight relentlessly for the self-mastery which assures her greatness as a re-dedicated, complete artist.

When she auditioned for Mitropoulos a year ago in New York and the maestro engaged her for this year's Philharmonic appearance, he told her how much he was looking forward to conducting for her for the first time. Miss Slenczynska pointed out that Mitropoulos had conducted for her once before in Minneapolis when she was 12. The conductor with the fabled memory confessed he had forgotten all about the tubby little wonder child. In fact, he preferred to forget and to consider his engagement of Ruth Slenczynska at this time as the discovery of a brilliant new artist on the threshold of a great career ahead.

musical COURIER

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FOUNDED 1880 • DECEMBER 15, 1956

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Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. Circle 7-4500

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Vol. CLIV, No. 8
Whole No. 3331

MUSICAL COURIER, Published semi-monthly November through January and March, and monthly February and April through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1885, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1945, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscription—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

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Seventy-sixth Year
December 15, 1956

nothing but

Nine Prominent Advisors Added to ANTA Panels

Six leading newspaper critics, a producer, an educator, and a musician have been added to the various Advisory Panels of the American National Theatre and Academy's International Exchange Program.

John Rosenfield of the Dallas *Morning News* has been made a member of the Music, Dance, and Drama Advisory Panels; Alfred Frankenstein of the San Francisco *Chronicle*, a member of the Music and Dance Panels; Arthur Loesser (pianist, critic, author, and composer), a member of the Music Panel. Jay Carmody of the Washington *Star;* William McDermott of the Cleveland *Plaindealer*, Elliot Norton of the Boston *Record*, and former Broadway and Hollywood producer, Kenneth MacGowan, now head of the Theatre Arts Department at UCLA, have joined the Drama Advisory Panel. Dr. George Beiswanger, teacher of general esthetics at George State College for Women and former dance critic for *Theatre Arts* Magazine, and Miss Margaret Lloyd, Dance Critic for the *Christian Science Monitor*, are new members of the Dance Advisory Panel.

The function of the Advisory Panels is to consider and approve projects submitted for tours to foreign countries in co-operation with the State Department, for which ANTA's International Exchange Program is the professional agency. The Panels determine the artistic qualifications and general suitability of all individual performers and attractions requesting the assistance of this program.

"Met" Announces Conductorial Changes

Rudolf Kempe, who was to have rejoined the Metropolitan later this month to conduct Richard Strauss' *Arabella* and two of the operas in Wagner's "Der Ring des Nibelungen" has had a relapse of his recent illness and will therefore be unable to fulfill his engagements at the Metropolitan Opera this season, Rudolf Bing, general manager, has announced.

Mr. Bing has engaged Erich Leinsdorf, who was a conductor at the Metropolitan from 1937-1943 and 1944-45, for the revival of *Arabella*, the first performance of which will take place on Jan. 7 with Lisa della Casa in the title role and with Hilde Gueden, George London, Ralph Herbert, and Jon Crain in other leading roles under the stage direction of Herbert Graf. Despite conducting commitments in Europe, Mr. Leinsdorf will be available for all performances of the Strauss work scheduled this season.

Of the two "Ring" operas which Mr. Kempe was to have conducted, *Die Walkuere* will be taken over by Dimitri Mitropoulos, while *Goetterdaemmerung* will be conducted by Fritz Stiedry, who will also be in charge of *Das Rheingold* and *Siegfried*.

In addition to an evening subscription cycle of Wagner's "Ring" cycle, there will be a non-subscription Saturday afternoon cycle on the following dates: Jan. 26—*Das Rheingold;* Feb. 2—*Die Walkuere;* Feb. 16—*Siegfried* and Mar. 2—*Goetterdaemmerung.*

80-Performance Tour For Little Singers of Paris

The Little Singers of Paris (Les Petits Chanteurs à la Croix de Bois), world-traveled and world-loved group of French boy singers from the great Paris Manecanterie directed by Msgr. Fernand Maillet, returns to America for its seventh tour. This tour has been arranged by Cleon Cosmetto, now head of the Cosmetto Artist Management, who has been their American representative since 1947. It starts in Montreal on Jan. 14 and continues through April 10 when the 32-member group gives its farewell concert of the season in San Francisco. Within those dates the Little Singers will have sung 80 performances here, in cities such as Boston, Baltimore, Harrisburg, Cleveland, New Orleans, Pittsburg, Atlanta, Chicago, Cincinnati, and others. From San Francisco they leave for a tour of the Far East, then Europe, then South America. Their next North American tour will take place during the fall of 1958.

Arthur Cohn Joins Mills Music

Arthur Cohn has recently been appointed Director of Symphonic and Educational Music at Mills Music, Inc., in New York. Mr. Cohn previously held the position of Executive Director of the Settlement Music School in Philadelphia, and Director of the Fleisher Music Collection at the Free Library of Philadelphia, where he also headed that institution's Music Department.

An outstanding conductor, composer, author, and lecturer, Mr. Cohn has been the recipient of Fellowships to the Juilliard Graduate School and invitations for summers of creative work for two years at the Huntington Hartford Foundation in California, nine at the MacDowell Colony in New Hampshire, and three years at Yaddo in New York State.

Above: MAESTRO ARTURO TOSCANINI *(left center)* and BRANISLAW HUBERMANN, *violin soloist, on the occasion of the premiere performance of the Israel Philharmonic Orchestra in Israel on Dec. 26, 1936. The 20th anniversary of the orchestra will be celebrated at a gala dinner concert given by the American Fund for Israel Institutions on Jan. 7, 1957 at the Waldorf-Astoria.*

Right: WALTER TOSCANINI *(right), son of the Maestro, accepts from* SAMUEL RUBIN, *President of the Fund, a sterling silver Israel Menorah for Chanukah in behalf of his father.*

the news

Seattle Plans New Concert Hall

Armed with the voters' authorization for a $7,500,000 bond issue, Seattle is proceeding with plans for a civic center on a 28-acre location. The center will incorporate an existing 6,000 seat auditorium and add a 3,500 seat concert hall, plus a smaller hall for chamber music and children's theater.

Chicago's Orchestra Hall Temporarily Closed

On the adivce of competent structural engineers, performances in Chicago's Orchestra Hall have been temporarily cancelled. This is due in some degree to the settling of the north wall of the Hall, because of neighboring construction .

Some of the orchestra concerts are scheduled for the Civic Opera House. Announcement will be made as soon as possible of the location of future performances. It is expected that the vacating of Orchestra Hall will be brief.

Philadelphia Orchestra To Make 22-City Transcontinental Tour

The Philadelphia Orchestra, under the baton of Music Director Eugene Ormandy, will make its fifth transcontinental tour from May 7 through June 2, 1957, playing a total of 24 concerts in 22 cities in 14 states.

The four-week transcontinental tour, booked under the personal direction of the Judson, O'Neill and Judd division of Columbia Artists Management, Inc., follows a two-week tour by the Philadelphians which concludes with a series of six concerts in four days at the Ann Arbor (Mich.) May Festival. Former Philadelphia Orchestra transcontinental tours were in 1936 and '38, 1946 and '48.

Hungarian Uprising Alters Minneapolis Plans

The turbulent situation in Hungary has reached the music world on these shores. The till-now-unannounced all-Bartok concert by The Minneapolis Symphony with Antal Dorati conducting and Yehudi Menuhin as soloist, scheduled for Feb. 17 at Carnegie Hall, New York, was originally intended to mark the 15th Anniversary of the establishment of The American-Hungarian Studies Foundation, and to launch a building fund to erect a Museum-Library Building at its college in Elmhurst, Illinois, the only college-level educational institution in the country devoted to perpetuating the Hungarian cultural heritage.

August J. Molnar, President of the Foundation and of the College has just announced that proceeds from the concert will now be channeled to its present drive to create 100 scholarships of $1,000 each for Hungarian refugee university students arriving here.

Andre Cluytens To Conduct N. Y. Philharmonic

Andre Cluytens will be among the guest conductors of the New York Philharmonic - Symphony during the 1957-1958 season. The Philharmonic-Symphony Society has previously announced that Dimitri Mitropoulos and Leonard Bernstein, as principal conductors, will share the musical responsibilities of next season, and that guest conductors would be announced when negotiations are completed.

Belgian-born Cluytens, who succeeded Charles Munch as permanent conductor of the Conservatoire Nationale in Paris in 1949, made his first U.S. appearances as one of the two conductors of the Vienna Philharmonic on its initial U.S. tour this season.

As Vice-President and first conductor of the Conservatoire Nationale, Cluytens conducts eight to twelve of its Paris concerts each year and takes the orchestra on tour. He is also musical director of the Opéra Comique and conducts at the Opéra in Paris.

Lyric Opera Season For 1957 Approved

Leonard Spacek, president of Lyric Opera of Chicago, announces that the green light has been given the resident opera company's general manager, Carol Fox, for the 1957 fall opera season. The Board has also spoken in terms of immediate long-range planning for several years ahead, indicating every confidence in the future of the project. The Chicago musical public's great enthusiasm for the recently ended 1956 season, tangibly expressed through a bigger box-office result than opera has enjoyed for many years in this city, has been a major factor of encouragement.

Armed with the directors' mandate, Miss Fox is quickly moving to consolidate artists' contracts for the next season and to obtain options on their services for later seasons, too. Lyric's option on the facilities of the Civic Opera House for 1957 will be exercised in the near future.

Miss Fox is expected to leave for Europe shortly after the first of the year on her annual talent-seeking tour of Continental opera centers.

William M. Allison, vice-president of Lyric Opera and its fund raising

MILDRED DILLING *takes a bow at her concert in Heidelberg. The celebrated harpist played 10 concerts in a one-month tour that ranged from Kiel to South Germany. Miss Dilling will be heard in recital in Town Hall, New York, on Jan. 5.*

chairman, reveals that the drive of the past months has brought in the sum of $185,000 (the largest sum that has been raised in the three years since grand opera has been revived in Chicago), which has more than covered the deficits of the former Lyric Theatre set-up, debts that have been voluntarily assumed by the new corporation. However, the problems of completing the liquidation of the deficit for the season just ended, and providing sufficient operating funds for the future, can only be met by seeing through to a successful conclusion the previously announced effort to obtain a total of $300,000 this year.

"People-to-People" Music Committee Formed

The Music Committee of the Citizens' nationwide People-to-People Program was organized under the chairmanship of Eugene Ormandy, Musical Director of the Philadelphia Orchestra, at a meeting of distinguished leaders of the music world held in New York City, Sunday afternoon, Dec. 9 at the Lotus Club.

The Music Committee is one of 41 citizens' committees representing the nation's economic, social and cultural life, and established for the purpose of constructing a massive program of communication between Americans and citizens of other lands through

two-way relationships from which international friendship and understanding may grow. The People-to-People Partnership Program was launched last September in a two-day White House Conference in Washington, D.C., when a group of leading American citizens were called together by President Eisenhower to discuss ways and means for developing new channels and media of international understanding.

Little Orchestra To Present Annual "L'Enfance du Christ"

Thomas Scherman and The Little Orchestra Society will give their sixth annual Christmas presentation of Hector Berlioz' "L'Enfance du Christ" on Friday, Dec. 21, at Carnegie Hall, 8:30 p.m.

Well-known and loved by European audiences for over one hundred years, "L'Enfance du Christ" was presented for the first time in New York by Thomas Scherman and The Little Orchestra Society at Town Hall in 1951. Because it made so profound an impression at the time, it has been repeated annually in the larger Carnegie Hall.

Members of the cast for this year's performance will be Frances Bible, soprano; Martial Singher, baritone; Leopold Simoneau, tenor; and Kenneth Smith, bass. The cast, with the exception of Miss Bible and Mr. Smith, is the same that has appeared in each performance of the work since 1951. The chorus will be sung by the American Concert Choir under the direction of Margaret Hillis.

Boosey & Hawkes Adds New Catalogs

With some few exceptions the list of works comprising the important Arrow Music Press Catalog has been acquired by Boosey and Hawkes Inc. This constitutes an important addition to the American works already included in the Boosey and Hawkes Catalog. An up-to-date listing is in active preparation and will shortly be made available to the profession and trade.

Boosey and Hawkes Inc. also announces that negotiations have been concluded whereby they represent in the Western Hemisphere the Czech and Hungarian State Publishing Companies, Artia and Kultura. Artia is issuing for the first time a critical edition of the complete works of Antonin Dvorak. They also publish the works of such well-known composers as Janacek, Martinu, Novak, Suk, and Vranicky. Kultura's list of composers is represented by Farkas, Gyula David, Szabo, as well as the well-known trio of great Hungarian composers, Bartok, Kodaly, and Weiner.

ARTUR RUBINSTEIN *arrives at Idlewild airport to begin rehearsals for NBC Television's "Festival of Music" on Dec. 10. His annual coast-to-coast tour of the U. S. begins in mid-January and includes two all-Chopin recitals in Carnegie Hall, New York, on Feb. 15 and 16.*

N.A.C. Signs Barbieri, Hilsberg, Cunningham, Boukoff, Boardman

Luben Vichey, president of National Artists Corporation and Civic Concert Service, Inc., has announced that management contracts have been signed with Italy's leading contralto Fedora Barbieri, tenor Davis Cunningham, pianist Yury Boukoff, baritone Joseph Boardman and conductor Alexander Hilsberg.

For the past two seasons, Mme. Fedora Barbieri, the internationally celebrated contralto, has been heard in major roles with the Metropolitan Opera. In addition to performances at La Scala in Milan, Covent Garden, the Colon in Buenos Aires, and at the Salzburg and Edinburgh Festivals, Mme. Barbieri's orchestral appearances have been under the direction of such distinguished conductors as Toscanini, Mitropoulos, Van Karajan, Cantelli, Serafin, and de Sabata.

The handsome young American tenor Davis Cunningham has been heard with major opera companies and oratorio and concert societies both here and abroad. Mr. Cunningham, who recently returned from a tour with the NBC Opera Theatre, made his television debut in *Mme. Butterfly* with the NBC-TV Opera and was immediately re-engaged to sing the leading roles in *Tales of Hoffman, The Barber of Seville,* and *Il Tabarro.* Mr. Cunningham will appear in the Western Hemisphere's premiere of Prokofiev's *War and Peace* with the NBC-TV Opera Theatre on Jan. 13.

Young Bulgarian pianist Yury Boukoff, who has been acclaimed throughout Europe for his appearances in recitals and as soloist with leading orchestras, made his Canadian debut on television on Nov. 15 and in concert on Nov. 19. In 1952, Mr. Boukoff, who won first prize in the National Bulgarian Competition, the International Geneva Competition, the Marguerite Long-Jacques Thibaud Competition, and the Diemer Prize, presented the premiere performance of Menotti's Piano Concerto with the National Orchestra at the International Festival of Besancon, a work which he recently recorded.

Baritone Joseph Boardman has become a favorite with audiences in Europe. In 1953, Mr. Boardman, a native New Yorker, received the coveted Fulbright Scholarship for further vocal study at the Hochscule für Musik in Hamburg. Since that time he has appeared in leading roles in over a hundred productions with the Hamburg, Muenster, and Bremerhaven Operas.

The distinguished conductor Alexander Hilsberg has recently returned from a Latin American tour with the New Orleans Symphony under the auspices of ANTA. In addition to directing such leading orchestras as the New York Philharmonic, the NBC Symphony, and the Philadelphia, Minneapolis, San Francisco, Seattle and Houston Orchestras, Hilsberg is also a familiar figure at the Robin Hood Dell, Worcester and Ann Arbor Music Festivals. Prior to his debut as a conductor, Mr. Hilsberg served for 20 years as concertmaster of the Philadelphia Orchestra.

Burgin To Conduct Boston Symphony

Richard Burgin will conduct the concerts of the Boston Symphony Orchestra in Boston for the two weeks after Christmas and throughout the tour of the Orchestra which begins in New London on Jan. 8, and includes concerts in New York (2), Newark, and Brooklyn on the succeeding days. Mr. Burgin regularly serves as concertmaster of the orchestra.

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ENGLISH *CAN* BE SUNG

"Song is speech's closest relative,

and the same principles are basic to both."

Homolka

By DOROTHY URIS

"THE majejsty and grandeur of the English language is the greatest possession we have. The noblest sentiments that ever flowed in the hearts of man are contained in its extraordinary imaginative and *musical* mixtures of sounds." (My italics.)

This G.B.S. eulogy is delivered by Henry Higgins, professor extraordinary of phonetics, in the musical play *My Fair Lady* (and song before that, in *Pygmalion*).

Yet English can't be sung, we are told. This hoary prejudice appears to persist despite worldwide evidence to the contrary, of which the triumphant tour of *Porgy and Bess* is the latest example. There is undoubtedly non-native resistance to our complex language, echoed by American xenophiles.

I was recently informed, in all seriousness, by a French opera star, that all English vowels are really diphthongs, and that therein lies the trouble. At last count, there were at least ten "pure" vowel sounds that are not, but even if there weren't, what's wrong with a diphthong? Is our "o" so unsingable and unbeautiful, and its Italian equivalent exquisite? Is "Ich liebe dich" high-level amour, while "I love you" is only for pop singers? Perhaps this "un-American" notion will go out of style along with the *fin-de-siècle* addition of Italian suffixes to the names of American opera singers.

Granting that English—or American—can be sung, why is much of it so unintelligible and inartistic that critics and audiences are periodically aroused to protest? Yet seldom is there any complaint when a singer's speech becomes careless and slovenly. (All concert-goers have had the experience of trying to understand the artist's mumbled announcements of encores from the stage. Fortunately for the audiences, the selections chosen are usually all too familiar.) In his singing performance the artist is expected to magically cast off his shabby speaking self and to put on a mantle of beautiful English diction.

The root of the problem lies in this double standard for speech and song. Caught in a kind of word-split-personality, the singer tends to substitute a fancy "hot-potato" language ("Now sleeps thah crimsahn petahl . . . my deah-*rest*"), or he may carry over into song his unlovely speaking habits ("Amurrica the byu-tee-ful"). In either case, he violates intelligibility, clarity, and beauty. Song is speech's closest relative, and the same principles are basic to both: the importance of consonants for strength and projection; the vowels for tone and pitch; and the proper blending of both for smoothness. To these principles should be added: the primacy of the thought-carrying words and the correct stress on syllables within words, in order to preserve the recognizable, indigenous melody of language. And as for good voice production, economy of breath and relaxed throat muscles are the golden rules for song and speech alike.

The main function of the human voice is to communicate, be it in singing or speaking. The story a song tells comes to life at the receiving end with the audience. Between singer and listener there must flow a live, circular current of give and take. Any speech distortion or affectation that sets up a barrier to communication is wrong. It is the responsibility of the artist and his mentors to close the gap between sound and sense, the music and the words.

Speech training, supplementing voice training, would seem to be the answer to eliminating these Jekyll and Hyde conflicts that confuse the singer. In most music schools, the students rush from Italian to French to German diction classes; it is assumed that they *know* English. In schools where English diction is on the curriculum, instruction is likely to be inadequate. A thoroughgoing analysis of the components of the spoken language is a prerequisite to the performance of the sung language. The artist, thus equipped, can more readily extract the beauty from the "extraordinary imaginative and musical mixtures of sounds" of which Shaw wrote. While intelligibility is the first order of business, the art and the science of sounds are inseparable.

Of course there are special problems encountered in the vocal rendition of any language, and our mother tongue is no exception. The composer on the one hand, and the poet, librettist or lyrist on the other, are often not the same person and can be far apart in interpretation, talent, and even centuries. All too rarely are our spirits enkindled by a glorious union of music and language. Gian-Carlo Menotti, who is his own librettist, achieves a functional integration of notes and words, so that the singing speech of his operas' characters really communicates.

All singing artists constantly face the problem of the long note the composer supplies for a preposition or for the unaccented syllable in a word, and, conversely, the problem of the short note for the key word which gives meaning to an entire phrase. This dilemma is a challenge to the artistry of the individual performer and must be resolved so as to convey *meaning*, without at the same time doing violence to the compelling demands of the score.

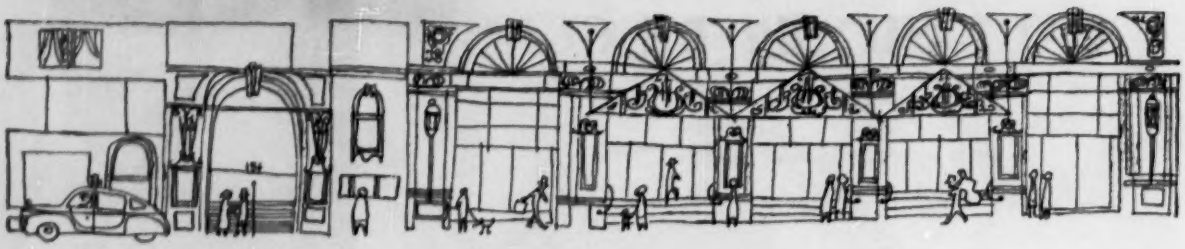
One-sided training has "vowelized" the singer to death. He has been taught to vocalize on vowels since the day he first stood up to a piano. Frequently, consonants have been neglected or barely tolerated, with flabby articulation as a result. Words sag without the support of the consonants which give needed muscle for projection. While the inanities of "do, re, mi, fa, sol" are now regarded as old-fashioned, there is still no consistent teaching approach to the necessity of putting the note on to the word, instead of the word on to the note. As the Bible has it: "In the beginning was the Word." Singing is simply speech—glorified.

Then there is the complicated question of body mechanics. Involved in teaching techniques are the many different procedures for breath control, tone support and the like. Practically

(*Continued on page 21*)

The author is speech consultant on the staff of the Mannes College of Music in New York. Though not a musician, her dramatic training and wide professional experience have enabled her "to approach the singer's problems in terms of communication and clarity of expression."

ALONG 57th STREET



■ One petite and pretty figure will be missing from the After-Opera suppers at the Hilton Plaza during the Christmas festivities. **Licia Albanese,** the most famous of present-day "Butterflies," will flit to her home town of Bari, Italy, to sing a series of "Madama Butterfly" performances that will carry her well above the 200 mark for this opera. It's the first appearance in Bari for the soprano since her Metropolitan Opera debut, and the first Christmas in her native country since 1935. About 40 members of her family will be on hand to applaud their diva, who will be wearing the wonderful silken costumes especially created for her this season. The proceeds of one of the opera engagements will be donated by Mme. Albanese to Boys Town, Italy. Speaking of boys, young Joe Gimma, Jr., all of four years old now, will talk with Mamma via transatlantic phone on Christmas Day.

■ Good news from West 58th Street. **Gladys Swarthout,** one of the best-loved mezzos of stage, radio, and recordings, will probably be un-hospitalized by Christmas. She is rapidly on the mend after a heart operation at Roosevelt Hospital, having been more gravely ill for several years than most of her admirers knew. We hope to see her stepping briskly along our block soon. We hear her recovery is absolute!

■ A second collapse has made **Ezio Pinza's** decision to retire from the singing stage definite. The basso, who came to the Metropolitan some years back with one of the finest voices of the decade and one of the handsomest physiques, will take, at the insistence of his family, a rest cure. Afterwards, perhaps, there will be TV or other not-too-taxing dates. We wish this delightful family a happy, homey Christmas.

■ Partout's mail has been slightly heavier than usual. We count it a *day* when we get a fan letter! Several of the latter chided us for our slip on operas. Yes, yes, we wrote "Norma" in the tale of **Callas** and carrots, but it came out strangely "Aida." And we are not really illiterate in Italian either (what we know we know!). It wasn't our fault. Must have been a "printer's devil." Apologies all around.

■ Northward from our district, where serene and cultural reigns the academic, two composers met and, we hear, congratulated each other on the performance of their pieces, each titled "Music for Orchestra." Neither composer had heard of the other's work until performances were scheduled Dec. 1 by the Columbia University Orchestra at McMillin Theatre. One composer, **Wallingford Riegger,** distinguished member of the University Faculty, is 71 years of age. His colleague, freshman **Charles Wuorinen,** is 17. Good luck, lads!

■ We are not really off the beat when we write about the **Long Island Opera Company,** whose central offices are only a few blocks to the South. They have completed the season's winter schedule (1956, we mean), with more to come later. This is a worthwhile group; excellent singers, effective scenery, good chorus and orchestra, and plenty of know-how. Their Academy of Music "Tosca" starred **Rini Telli, Eddy Ruhl, Claudio Frigerio,** and a fine supporting cast. "Bohème" is the last of the current series. Details later plus pictures.

■ Speaking of opera (and we continually ring changes on that subject —how dear to our hearts, etc.), **Erich Leinsdorf** passed by with an intent and happy countenance. After an 11-year absence, this one-of-the-best with the baton returns to the Metropolitan Opera podium. And high time, say we.

■ **Michael Rhodes,** as handsome as his press indicates, ran in (our building) and ran out in a terrific hurry to catch his plane for Holland, pausing only long enough to sign on the dotted line with Inter-Allied Artists, the Mgt. headed by efficient **Ann Kullmer.** The young American baritone has been engaged by the Netherlands State Opera to sing lead roles in Tchaikovsky's "Pique Dame" and Mozart's "Marriage of Figaro."

■ Flippant and frequently fickle Partout gets serious when thinking of beautiful **Marian MacDowell,** who left for loftier spheres a month or so ago aged 98. The great name and indelibly imprinted career of Edward MacDowell, one of the first of America's composer-pianists, has for the past 50 years, since MacDowell's untimely death, been in the faithful, devoted hands of his wife. There's a MacDowell exhibition at the New York Public Library and a collection of rare memorabilia worth an early visit.

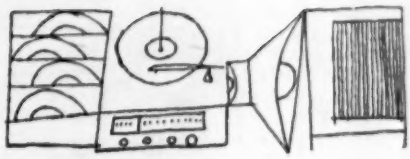
■ Over at the Great Northern Hotel, **Mme. Hedwig Rosenthal,** widow of the great pianist Moritz Rosenthal, was peaceably (we think) reading her *New York Times* when she came across an account of her own demise. Somewhat surprised, Mme. Rosenthal informed us that it isn't necessarily so.

■ A handsome young artist going into Steinway Hall (visiting day for management?) was **Mildred Miller** of the Met and the Dec. 9 Town Hall recital. We did a double-take, to check upon "specifications"—meaning the recent publicity item alleging that the mezzo-soprano has the most beautiful gams of the "Met" roster. What this has to do with vocal art we wouldn't know (after all, the slim but sinewy underpinnings of Dietrich accompany a basso-profundo articulation). Anyway Miss Miller gets an okay from us (now girls, don't crowd us), although we must confess that one of the most propaganda-ed young singers down on 39th Street and Broadway has pedestals resembling the supports of Grandmama's 1850 pianoforte — but sings!

■ A bit more frost in the air, a little more sparkle on the streets, more beribboned packages under the arms, a brighter look on tense faces, louder chimes and choiring, and it will feel like Christmas. How's about each of us taking a little Hungarian home with us for the Holiday? ("Like a little candle in the night, so shines a good deed in a naughty world"—or something of the sort.) So we sing our small ditty under the spell of the magic season:

Pipes the bird on crystalled bough,
(Raise your voices, carol now)
Echoing the golden note
Trumpeted by angel throat.
Thus do I, a wight forlorn,
Sing my lay this winter morn,
Following, though from afar,
Gleam of candle, shine of star.
Peace and gifts and joy to you,
Season's Greetings from . . . PARTOUT

HI FI AND MUSIC



By EDWARD TATNALL CANBY

Let's Build a New Audience

I WORK with LP records — stacks of them. They clutter up my home. When I get to sorting them, I find there is always one mammoth stack which never fails to astonish me. What's in this pile? Contemporary Music—music written, roughly, from 1920 on.

Sometimes I wonder "what gives." I wonder especially when I read an article such as Aaron Copland's in the *Musical Courier* for November 1, 1956 ("The Dilemma of Our Symphony Orchestras") in which the country's orchestral organizations are criticized for practically ignoring contemporary music in their public concerts! Is it true that almost no contemporary works are being placed before the public in "live" concerts at the same time that so many new works are being recorded that even the pros can't hope to keep up with them? So it seems.

I'm not going to take sides. I am not enthusiastic, however, about the great spate of "modern" music on records because I'm not at all convinced that it is motivated by a genuine public demand. As to the symphony orchestra, I'll go further than Mr. Copland. I wonder whether the symphony concert can survive at all in its present form. To me it seems an anachronism, with its small, traditional audience of people who must go to "the symphony"; its timid, conservative programming of the "same old pieces"; implacable devotion to the soloist system; its constant search for "variety" that makes a stylistic hodge-podge of most programs. These are a few of the things that keep away from concerts many of those who haunt record stores and hi-fi shops.

There's far more wrong with the symphony concert than a dearth of modern works, which is only a symptom. The very idea of a formal concert, in the style we have so long taken for granted, is now outdated. People now question the very concert itself as an institution—that formal get-together of masses of people seated in formal rows, enjoined to complete silence during the music, polite clapping (or Italianate "bravos") after each piece, and the intermission cigarette.

There is no substitute for "live" music. Why, then, do people stay away from concert halls in droves? Canned music—that's the bogie. But let's stop lamenting the loss of "live" musical performances, and, by the same token, let's not take it for granted that millions of listeners simply prefer the canned product. The question is, *why?* For if you will put aside the hard core of hi-fi fanatics, you'll find that the rest of the canned music listeners are the sort who would welcome "live" music—if they could have it on their own terms. They would, in fact, make superb listening audiences.

Which means that "live" music performances must be adapted to fit new needs. If big screens and drive-ins manage to lure people away from TV, concerts ought to be able to do as much. Most of our concerts, unfortunately, are still run on the principles of 1900; it's a tribute to the musicians' art, not to their foresight, that we get the audiences we do.

We ought to begin to make "live" musical performances more attractive to the new generation, even if it means, as I think it does, the end of the old-fashioned concert itself. I'm not afraid to suggest that people today like best the jazz sort of listening —informal, unaffected, relatively intimate. And they are used to *talking during a performance.* (This is nothing new; much of our "great music" of the past was played, in its day, to an appreciative audience that, nevertheless, did *not* keep religiously silent! Mozart could tell you all about that.)

Music may not have to take on night club ease, but there is, after all, the Boston Pops, dating from a long way back. There are outdoor concerts, music festival performances, all on the *al fresco* side. People who abhor a formal concert *will* listen to live music in informal surroundings. That is the way they listen at home. Moreover, people are used to detailed aids in their listening at home. They no longer cater to meaningless Italian on a printed program, nor to sentimental story-telling in the program "notes." They want to know what's going on.

They will jump at the slightest suggestion of "human" quality in a concert—even a mere handful of friendly words from the conductor or soloist. That's taken for granted in radio and TV shows. It's part of our lives! *Why,* I ask, must the musician continue to be a living death-mask, dedicated only to his Art? If not the musician, then somebody else well qualified had better open his mouth and say something. Horrors—in a symphony concert? Yes. And I'd like to know why not. This is what people want.

I trust readers are aware of Leonard Bernstein's fabulously successful "Omnibus" TV appearances, talking on the Beethoven Fifth Symphony (with Bruno Walter in attendance!) and—jazz. Bernstein can talk as well as conduct. *Why shouldn't he?* And I mean in concerts, too.

I refer, finally, to such oddities of incongruity as the Liebermann Concerto, for combined jazz band and symphony orchestra, that has packed several concert halls with the strangest mixture of audiences—and customs—yet. Jazz players in fancy uniforms and symphony players in tails, "classical" audiences in their seats and jazz audiences rolling in the aisles—or almost.

Listeners today are immensely more sophisticated and knowledgeable than in the old days. They *hear* their music, live with it intimately at home, become attached and emotionally involved in the actual sound of it as no old-fashioned concert audience ever could. These new listeners are widely read, too, in music. They are singularly unafraid of strange works and, indeed, welcome all sorts of excursions into unexplored regions, as record listings abundantly illustrate, and they tolerate a remarkably high percentage of modern. Oddest of all, they are beginning to *dislike* the High Romantic!

Most important, today's listeners do not like "variety," the stylistic *pot pourri* displayed in most concerts. They are scornful of it! They are more likely to listen to a consistent, purposeful, all-modern program than to a craven, halfway affair, anchored safely to the inevitable warhorse. They may even like the warhorse itself—but they bitterly resent its presence, and its clear intent, in such a program.

But, you'll be saying, concert attendance records are against all this —they show ever so clearly that people dislike modern, prefer the familiar. *What people,* I ask? The presently existing concert audiences? I'm not even talking about them.

NEW YORK CONCERT AND OPERA BEAT

Dr. HENRY W. LEVINGER, *Chief Critic and Editor*

METROPOLITAN OPERA

"Ernani," Nov. 23, E—The revival of one of the first successes of the younger Verdi brought a huge and enthusiastic audience to applaud singers and conductor. Dimitri Mitropoulos, wielding the baton, engendered a brisk and, as far as possible, interesting continuity of rich and sumptuous sound from the orchestra. One could wish he had restricted his contribution to this métier, in which he excels; the innovations of transferring a major air from one act to another and the padding of the last portion of the score with pageant processional and ballet did nothing to improve the somewhat incoherent effect of the whole work. One had the feeling that Verdi in this opera tried out many combinations of voices, instruments, and scenes, from which he selected the more successful for later magnificent scores.

Three principals in "Met" revival of Verdi's Ernani: *(left to right)* CESARE SIEPI *(Silva)*, ZINKA MILANOV *(Elvira), and* MARIO DEL MONACO *(Ernani).*

Frank Lerner

If, as the news says, "Ernani" was specially revived for Zinka Milanov, a better vehicle might have been chosen for the great soprano. Elvira, the lead soprano role, suffers (not only in the tale), as Nedda does in a lighter work, "Pagliacci." There is the inevitable comparison with the music allotted to the male side of the roster. Milanov has, of course, one outstanding aria, "Ernani involami," which she sang with easy flexibility and lustrous tone. From then on Elvira is a component, a foil, a figure around which the others revolve. The one aria is not really as difficult as it sounds, and Mme. Milanov negotiated the runs and the soaring tessitura with agility. It seems that today's singers are not schooled in this style of vocalization. Hence the once fabulous music of Bellini, Donizetti, and early Verdi sounds pallid and frequently dull. In this performance, Leonard Warren as the King, Carlo, most closely approximated the style of the legendary *bel canto*. His wonderful delivery of the soliloquy before the Tomb of Charlemagne brought a well-deserved ovation. In the role of the outlawed noble, Ernani, Mario Del Monaco sang with his customary clarity of voice and fine stage deportment. Cesare Siepi was the Silva and offered a sonorous, finely vocal performance of a vague and confusing role. The supporting cast employed the talents of James MacCracken (who seems to be in the majority of the Met's listings these days, and very good he is), George Cehanovsky, and Helen Vanni.

The strange but sometimes effective costumes were designed by Esteban Frances, and the handling of the crowds and other *mise en scène* items (mostly running about and marching for no apparent reason) were directed by Dino Yannopoulos. The choreography and pageant in the final act were under the expert supervision of Zachary Solov.

M. C.

"Les Contes d'Hoffmann," Nov. 29, E—It may be unusual, but I would like to start this review with an accolade for Alessio de Paolis. His characterization of Franz in the last act of the opera is one of the finest to be seen on any opera stage. And since small parts often make the quality of a performance, his contribution to the success of the evening should be singled out.

In the title role, Richard Tucker was excellent, growing more into his difficult vocal assignment from act to act. The last act, with Lucine Amara and George London as Antonia and Doctor Miracle, respectively, Norman Scott as Crespel, and Sandra Warfield as the Mother's Voice, provided a theatrical and vocal experience of thrilling impact. Less successful was Act Two, which presented in her debut appearance Helen Amparan as Guilietta. We are of the opinion that this part should be sung by a dramatic soprano, for with the two dark voices of Nicklas (Mildred Miller) and Guilietta the ensembles are lacking in color. Dapertutto was George London, who also as Lindorf and Coppelius proved his ability to characterize the most divergent personalities vocally and histrionically with great conviction. Laurel Hurley as Olympia was not only pretty to look at but completely at home in the difficult coloraturas. Others in the cast were: Paul Franke, Clifford Harvuot, Lawrence Davidson, James McCracken, Calvin Marsh, and Natalie Kepovska. Thomas Schippers as conductor did an excellent job in keeping the ensemble co-ordinated, and enlivened the score with fresh tempi and a contagious exuberance. The Cyril Richard production was staged by Nathaniel Merrill in the colorful settings of Rolf Gerard.

H. W. L.

Music Critics Circle Elects New Officers

Newly elected officers of the New York Music Critics Circle are as follows: Paul Henry Lang, President (*N. Y. Herald Tribune*); Harold C. Schonberg, Vice-President (*N. Y. Times*); Edward Downes, Secretary (*N. Y. Times*); Arthur Holden, Treasurer (*Aufbau*).

"Le Nozze di Figaro," Dec. 1, A—The Metropolitan Opera with this performance proved once again this season that it is the leading opera house of the world. It is difficult to imagine, even in Salzburg, a finer balanced, better cast representation of Mozart's masterpiece, than this one conducted by Max Rudolf and sung by artists for whom "the Mozart style" is second nature. Cesare Siepi in the title role, Hilde Gueden as Susanna, Martial Singher as the Count, Lisa della Casa as the Countess, Mildred Miller as Cherubino, Sandra Warfield as Marzellina, Alessio de Paolis as Don Basilio, Fernando Corena as Dr. Bartolo, and, in smaller assignments, Gabor Carelli as Don Curzio, Lorenzo Alvary as the gardener Antonio, and Amilia Cundari as Barbarina were molded by Mr. Rudolf into an ensemble of most sensitive integration. With an orchestral support of finesse and transparency, the production had a beautiful animation and lightness. Minor flaws in the vocal production of individual singers were more than compensated for by the merits of the entire effort. Herbert Graf's production was staged by Robert Herman. The audience feted conductor and ensemble with great cordiality. H. W. L.

"Lucia di Lammermoor," Dec. 3, E—In her happiest assignment to date Maria Callas evidenced many of the reasons for her fabulous and repeated successes. She also demonstrated beyond doubt that she possesses one of the great voices of the day—not large in calibre, in the Lucia role, but with the agility, the silken nuance, and the soaring thrill of an indisputable singing star. From the start, despite unflattering costuming and red wig, she dominated the stage, without flamboyance, solely through the impact of her characterization and the lovely quality of her singing. The stiff use of her hands in *geste*, the round-shouldered stance, the two unvocal notes in alt, were details to be ignored. The "Regnava nel silencio" opening air and the following duet with the tenor were delectably and realistically sung; the customarily dull scene with Ashton in Act II held impact and a new appeal. (Recalling the perky little heroines with fluty top notes and Metro-Goldyn-Mayer gowns, this was a Lucia with a difference!) When Callas reached the "Mad Scene" one settled back and said, "This is it. This is what we have read about in the stories of divas of the Golden Age. This is at last the true soprano voice as it should be." Dishevelled in appearance (she cares nothing for being constantly a beauty), ravishing in vocal timbre, rivalling the flute in flexible speed, with limpid warmth and cumulative emotional intensity (up until the final note, which went agley), she was superb.

Enzo Sordello, as Lord Henry Ashton, gathered clarity and sonority as he developed the role. He is an asset to the roster. As the hapless Edgardo, Giuseppe Campora struggled valiantly against a trying throat condition (the House physician was called several times during the evening for backstage treatment). But the splendid quality of the tenor's voice, his personable appearance and artistry added to the triumphs of the performance. Clear-voiced Thelma Votipka, the Alisa, Nicola Moscona, the Raimondo, Paul Franke, the Arturo, joined in one of the best sextets heard in recent times. Indispensable James MacCracken was the Normanno. Fausto Cleva conducted a vigorous, brilliant reading of the score, and Desire Defrere's staging was admirable except for the static conduct of the supposedly shocked guests in the finale of Act II. The Scottish Dance of the wedding celebration was pretty but, as one cash customer suggested, "High School exercises." M. C.

Frank Lerner

The National Council of the Metropolitan Opera wound up its fifth annual fall meeting with a Champagne Party in the Opera Club rooms following the Tosca *performance on Nov.* 15. Left to right: MRS. MAUD LORTON MYERS (*Founder and President of the Tulsa Opera*), GORDON M. HILL (*Treasurer of the Council*), MARIA MENEGHINI CALLAS (*star of* Tosca), MRS. FREDERICK K. WEYERHAEUSER (*Chairman of the Council*), *and* HOWARD J. HOOK (*Chairman of the Council's Regional Auditions*).

"Met" National Council Holds Fifth Annual Meeting

The National Council of the Metropolitan Opera held its fifth annual fall meeting in the Opera House on Nov. 15. Mrs. Frederick K. Weyerhaouser of St. Paul, Minnesota, Chairman of the Council, presided; Gian-Carlo Menotti, prominent American composer and librettist of *Vanessa*, the Samuel Barber opera to be premiered at the Metropolitan next season, was guest speaker; addresses were also made by Lauder Greenway, Chairman of the Metropolitan's Board of Directors; Anthony A. Bliss, President of the Association; and Rudolf Bing, General Manager.

Gordon M. Hill, Treasurer, reported that the Council's contribution to the Association toward the production of *La Perichole* would be $80,000. This amount exceeds the original pledge of the Council by $15,000. The increase in the Council's membership made the additional contribution possible. Mr. Hill also stated that the Council will have contributed over $250,000 to the Association for new productions, including the $80,000 for *La Perichole*.

Mrs. Norris Darrell, Chairman of the Council-sponsored Central Opera Service, announced election of new members to serve on the Opera Service Committee; the release on Nov. 19 of *Opera Manual*, a handbook of practical information for opera producers; that Henry F. Lenning is initiating a monthly Central Opera Service Bulletin and will be its Editor; and that the Central Opera Service will hold a national opera conference and exhibition in New York City on March 29 and 30, 1957.

Following the performance of *Tosca* with Maria Meneghini Callas, in the evening, the Council members joined with their guests, the management, and artists of the Metropolitan Association to celebrate their Fifth Anniversary Year at a Champagne Party in the Opera Club rooms.

CARNEGIE HALL

The Philadelphia Orchestra, Eugene Ormandy, conducting; **Gregor Piatigorsky,** 'cellist, Nov. 20, E—Mr. Ormandy opened the concert with Kabalevsky's energetic Overture to "Colas Breugnon." This capable reading was followed by a performance of Glière's Symphony No. 3 in B Minor ("Ilya Mourometz"). This reviewer finds the Glière Symphony too repetitious, too long, and very tedious. There are moments of brilliant orchestration, but they are too few to compensate for an otherwise dull work.

The high point of the evening was

Mr. Piatigorsky's performance of Dvorak's Concerto in B Minor for Violoncello and Orchestra. The artist plays in a grand manner, has a flair for turning a musical phrase, and a fine sense of lyricism. Our only qualification is that at times the artist did not display perfect intonation. Cooperation between conductor Ormandy and 'cellist Piatigorsky was beautiful to hear and watch. G. W.

The Singing Boys of Norway, Nov. 21, E—The Singing Boys of Norway, last heard in New York in 1952, presented a program of compositions by Nordraak, Allegri, Mozart, Gabrieli, Di Lassus, Schumann, Fliess, Lowell Mason, Mendelssohn, and Nystedt before an enthusiastic audience. The conductor was Rangvald Bjarne.

The concert opened with the eight-part "Great Amen," and the Norwegian and American national anthems .The general ensemble work was excellent in its tonal uniformity, balance of parts and dictional clarity. The clear, treble voices were devoid of shrillness and provided an appealing quality in the high tessituras.

In the Mozart "Alleluia" the boy soprano group gave an effective performance. In Fliess' "Cradle Song" the delightful singing of the youthful Arne Pedersen gave to the vocal cadenzas an impressive, smoothly executed release. Melvyn Simonsen was the accompanist. L. C.

N. Y. Philharmonic-Symphony, Paul Paray conducting, Nov. 22, E—The eminent French conductor opened his program with Henry Cowell's Hymn and Fuguing Tune No. 2. Like most of Cowell's works, it is an evocation of early American music, and its craftsmanship and simple melodic structure are most attractive. It was greeted by the audience with much applause. Schumann's Fourth Symphony was allowed to sing out in a straightforward romantic manner.

After intermission Geza Anda played Bartok's Piano Concerto No. 2. It is interesting how the human ear gets used to sounds. What at first seemed strange—or, as the critics called, "barbaric"—is today neither bewildering nor frightening. The first movement, in the pattern of a Bach Concerto with piano concertante, is a highly invigorating piece of music. It has all the earmarks of Bartok's short melodism, mastery of structural design, and sonorities. The second part is a melodic Adagio, winding up in a brilliant presto, while the Finale is a pianist's dream. Mr. Anda played with superb technical dexterity and the finest musicianship. Mr. Paray closed the evening with the Suite No. 2 from "Daphnis and Chloe" by Ravel. As was to be expected, the piece under his leadership shone and glittered in all its many facets. H. W. L.

Nov. 25, A—Liszt's First Piano Concerto in place of the Bartok, and the addition of Fauré's Incidental Music to "Pelléas et Melisande" were the changes in the Sunday afternoon program. Anda's reading of Liszt eschewed the usual romantic interpretation in favor of a dry, almost clinical clarity, which, in this reviewer's opinion, ill suits the concerto. The emotional excitement of the work did not come across, despite Anda's undeniably compelling pianism. W. C.

Elisabeth Schwarzkopf, soprano, Nov. 25, E—Elisabeth Schwarzkopf was greeted by a house filled to the rafters with a protracted ovation which delayed the beginning of the program. The program opened with a group of songs by Mozart in which her perfection of vocal production and variety of expression within the limits of the Mozartean style proved that she is worthy of all the accolades lavished upon her. Mme. Schwarzkopf interspersed some dozen encores throughout the program, starting with an aria from "Cosi fan Tutte" after the Mozart group. Then followed a group of Schubert songs. Here Mme. Schwarzkopf was the infinitely sensitive interpreter of the poems of the songs, leaving nothing to be desired on the

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musical side either. In "Greetchen am Spinnrad" she had the courage to forsake the abstract beauty of the vocal line in favor of projection of the drama expressed through Goethe's words. In the group of Richard Strauss songs she succeeded in giving each of her interpretations an individual emotional coloration, a necessity for an all-lieder recital of two hours length in a hall of this size. The second half of the program was given over exclusively to a dozen Hugo Wolf songs. These allowed Mme. Schwarzkopf to concentrate on expressive content rather than vocal splendor, which she conveyed with such perfection in the first half of the evening. D. W.

The National Orchestral Association, Hugo Fiorato, conductor; **Leonid Hambro, pianist,** Nov. 27, E—Since this training orchestra's regular conductor, Leon Barzin, is on well-deserved sabbatical leave, a former member and concertmaster was given the chance to conduct the opening concert of the season. And a fine job Hugo Fiorato did, too! Despite the massiveness of the group, half of whom are new, Haydn's "Military" Symphony was given an incisive and flowing performance, with plenty of elan. Hindemith's exceedingly lovely Symphonic Metamorphosis on a Theme of Weber displayed expert solo work, especially the flute, and an orchestral enthusiasm that will be more of a virtue when the group has played together long enough to add accuracy to their rich tonal texture. Leonid Hambro is a first-rate musician and capable pianist. Technically he was equal to Rachmaninoff's Second Piano Concerto, but there was more craftsmanship than fervor or excitement in his performance. K. H.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Nov. 29, E—This concert was to have been the gala return guest engagement of the brilliant young Italian conductor Guido Cantelli. But his death less than a week before in a Paris plane crash turned it, instead, into a solemn requiem. Strauss' tone poem, "Death and Transfiguration," was played as a special memorial tribute. While one must admit that the occasion carried the weight of many heavy hearts among the players, Mr. Mitropoulos' frenzied and apopleptic leadership forced the orchestra beyond reverent intensity into climactic bombast. Far more moving musically were Bach's Suite No. 3 in D Major, which opened the program, and Prokofieff's Symphony No. 5, which closed it. In fact, the Allegro marcato of the symphony was played with an appropriate throbbing nervous energy that gained cumulative impact and power; and the last movement burst upon the audience like the backlash from a squadron of jet planes all taking off at once. This symphony makes heavy demands on the orchestra and conductor. Not a man among them failed to meet these demands stunningly. K. H.

Paul Zukovsky, violinist, Nov. 30, E—Thirteen-year-old Paul Zukovsky is a violinist who has reached a level of technical accomplishment that many an older, more experienced artist might envy. His tone is at all times full and secure; in matters of intonation and purity of phrasing, the playing is beyond reproach. The young performer's gifts were ably displayed in his fleet, self-assured performance of the Bach E Minor Partita. In the magnificent Purcell G Minor Sonata, where technique is of less consequence, the playing was colorless. Throughout the remainder of the program, it was always technique that impressed rather than deep comprehension. At present, young Zukovsky can be praised for being an obviously gifted young performer. Mitchel Edwards accompanied. H. G.

Maryla Jonas, pianist, Dec. 1, A—This recital marked Miss Jonas' return to the concert platform, after recovering from a rare blood disease which confined her to bed for two years. The program was a fragile one, with Mozart miniatures in the first half, and Chopin miniatures in the second. The Mozart C Major and A Minor Sonatas were somewhat blurred by speed, but the Adagio in B Minor was played with dignity and feeling. Among the Chopin group, the Nocturne (Op. 55, No. 2) and the Mazurkas were the most effective performances in the program. Miss Jonas is more at ease in those works which give freer play to her sense of poetry and personal feeling. The Chopin group was unusual in that it presented the first performances of one mazurka, two waltzes, and the "Souvenir de Paganini," which was an especially appealing and *insouciante* bagatelle. K. H.

Nathan Milstein, violinist, Dec. 2, E—One of the finest features of the recital by this distinguished violinist was the variety of tone which he employed for differing styles of music. In his opening group, which consisted of a Larghetto by Pietro Nardini and the Rondo in C Major (K. 373) by Mozart, it was medium-sized and lyrical, though perhaps a trifle too tentative. In the Bach unaccompanied B Minor Partita it was strong and aggressive, and conveyed well the energy and drive of the work. The Beethoven Sonata in G (Op. 30, No. 3), which closed the first half, had an equally virile sound, but it was properly thinner and lighter for this Classic work. And the rich sensual color he produced in the Tchaikovsky Meditation (Op. 42) is unforgettable. The first movement of the Schubert Sonatina in D (Op. 137, No. 1), however, was a bit dry for a Romantic composer.

Throughout, Mr. Milstein exhibited high technical and musical skill. Artur Balsam was the excellent accompanist. R. S.

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Jorge Bolet, pianist, Dec. 4, E—There can be no question about Mr. Bolet's technical brilliance. In one of the most difficult works in the piano repertoire, Liszt's Sonata in B Minor, he demonstrated his intellectual and digital competence. Mr. Bolet's glittering bravura was equally appropriate to the Sonata (1952) by the Argentinian composer, Ginastera. This is a percussive display piece which demands a high order of technical skill. To some listeners, the surface facility and assurance of conception Mr. Bolet showed in both works might be a satisfaction, although a husband and wife in the seat next to ours were arguing the pros and cons vociferously. We would have been willing to sacrifice some of the brilliance and accuracy for more warmth and inner significance. The program was completed by short works of Mozart, Rachmaninoff, and Prokofieff. K. H.

TOWN HALL

Janos Scholz, 'cellist, assisted by **Claude Jean Chiasson,** harpsichordist, and Chamber Orchestra, Nov. 21, E—This might have been a concert given in the Esterhazy palace nearly 200 years ago. Messrs. Scholz and Chiasson opened with Bach's Sonata No. 3 in G Minor for Viola da Gamba and Harpsichord, on the original instruments, which were faint in timbre but a treat to hear. A chamber orchestra of 15 strings and 2 horns joined in for Tartini's Concerto in D Minor for Viola da Gamba. Mr. Scholz was soloist on the viola da gamba, and conducted variously with his bow, handkerchief, and nods. Musicological reverence did not interfere with a genuinely expressive performance. Only one thing worried us. The viola da gamba refused to stay in tune. (Was it the rain, beating down outside?) Then, after intermission, Mr. Scholz switched to the 'cello, and the sad truth was out. The 'cello refused to stay in tune, too, and in Bach's unaccompanied Suite No. 6 in D Major, the soloist proved himself technically inadequate, and his instrument was over-dry in tone. The most charitable guess is that Mr. Scholz has become used to the gamba fingering. Haydn's 'Cello Concerto in D Major (Op. 101) was then played in the original version. The cadenzas were embarrassing, but the novelty of hearing the original notes and an orchestra of Esterhazy size gave special interest to the occasion. Mr. Scholz is evidently a serious scholar and instinctive musician, but he lacks the soloist's equipment to express what he knows and feels. This made a tragic flaw in a program which would otherwise have been a rare delight. K. H.

Robert McDowell, pianist, Nov. 25, A—This was one of the most moving and memorable piano recitals we have heard in nearly 20 years of concert-going. What makes a great musical artist? The answer to this question would explain Mr. McDowell. We think that at least some of the imponderables in the equation may go like this: greatness results when a technique, so sure and complete that it is as native to the artist as his language and as natural as his voice, serves the composer's original vision, and communicates the performer's immediate, intense, and disciplined feeling. And when the artist has enough plasticity of emotion to give himself over to any composer, any age, and any style, his gift to the listener is the composer's original vision. The concert becomes re-creation, in the noblest sense.

In the opening Mozart Sonata in B-flat (K. 570) Mr. McDowell sounded as we think Mozart might have, crisp and fluent and precise in the Allegro, serene and glowing in the Adagio, and gaily staccato in the Allegretto. To Beethoven's Sonata in E-flat (Op. 81a, "Les Adieux"), he brought strength, passionate energy, and tenderness, as well as a thorough intellectual understanding. In a swift adjustment of style, he played Chopin's Nocturne in D-flat (Op. 27, No. 2) with a lovely flowing legato and luminosity. The Ballade in F Minor was equally wonderful.

How would he fare with the moderns? The answer came quickly with Ravel's Sonatine, with a last movement as brilliant as cut glass under a Klieg light; and Debussy's "La Soirée dans Grenade" had all the Andalusian languor and subtle explosive inner climaxes which are inherent in it. A Rachmaninoff Etude Tableau thundered out easily and resonantly, and Scriabin's Sonata No. 4 (Op. 30) was played with intensity and conviction. In short, Mr. McDowell is at home in every style, is master of his instrument and, as far as we can tell, belongs, despite his youth, among the few great living pianists of our day. We like to think that if the ghosts of Mozart, Beethoven, Chopin, Ravel, Debussy, Rachmaninoff, and Scriabin had been in the audience, their bravos would have been louder than all the rest. K. H.

Rolly Rolls, French concert humorist, Nov. 25, E—With his small but finely integrated instrumental ensemble, Rolly Rolls gave a mixed program of music of a type seldom heard in Town Hall, featuring the lighter compositions, arrangements and variations of Cole Porter, von Weber, Liszt, Gershwin, Chopin, Youmans, and Rolls, and a "Tour Around the World," a pantomimed pianistic satire especially arranged for concertina and piano.

It was an entertaining evening by a musical troupe well schooled in popular vogues. Rolly Rolls, an excellent master of ceremonies, gave a running commentary, not particularly witty, on the musical numbers, and played the piano in rapid and at times brilliant fashion. He also rendered effectively several solos on a tiny pocket-size concertina, probably the smallest instrument of its kind in the world. L. C.

The Little Orchestra Society, Inc., Thomas Scherman, conductor; **Lorin Hollander,** pianist, Nov. 26, E—Thomas Scherman always gives his audiences their money's worth in program length, variety, novelty, and quality. He has done it again, in an all-French pro-

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The picture snapped at the Gala Anniversary Party of Saks Fifth Ave. at the Sheraton-Astor, shows a scene from Carmen *featuring* HELEN ROVELL *in the title role with* ROBERT CORNELL *as Escamillo. The roles of Don Jose and Michaela were sung by Joe Serbaroli and Nanette Vezina. The Saks Fifth Ave. Chorale Group (conducted by Nord Cornell), full scenery, and colorful costuming, contributed to the memorable performance.*

gram, beginning with Couperin's "Le Parnasse ou L'Apotheose de Corelli," a cool, serene baroque work, delightfully orchestrated by Mr. Scherman. The 19th Century was represented by Bizet's Symphony in C, given a performance more comfortable than sprightly, with an orchestra perhaps somewhat undersized for the swollen romanticism of such moments as the Adagio. The second half presented Ibert's Capriccio for Ten Solo Instruments, a piece witty, gaily dissonant, clever, and inconsequential, except for one brief atmospheric moment of sincerity. Fauré's incidental music to "Pelléas et Melisande" was given a vibrant and expressive reading, with the strings suitably silken in the Quasi adagio. But the hit of the night was 12-year-old Lorin Hollander's deft and spirited playing of Ravel's Concerto in G Major for Piano and Orchestra. He was substituting for the originally scheduled Nicole Henriot, who had undergone an emergency operation in Paris. No understudy could have come through more valiantly at the last minute. He watched the orchestra and stayed with it and, in his solo bravura and in the long, quiet Adagio assai, proved himself an instinctive and well-trained performer. All in all, it was a charming evening, although the program itself, in cumulative effect, tended to point up the French musical genius for being eloquently and brilliantly trivial. K. H.

Margit Weber, pianist, with **The Little Orchestra,** Nov. 27, E — The evening opened with a straightforward reading of Bach's Brandenburg Concerto No. 4, and continued with a similarly straightforward interpretation of Mozart's Piano Concerto in A (K. 414). Neither soloist nor orchestra could pride themselves on particularly sensitive playing.

After intermission followed Honegger's Concertino for Piano and Orchestra. This is definitely a minor effort and does not pose grateful opportunities for the pianist. Miss Weber played the piece with devotion and deep understanding of its style, though unfortunately there was not much to understand nor much style.

Strauss' sparkling Burleske for Piano and Orchestra closed the program. Here one missed the spark and scintillation which the work demands. Miss Weber's technique did not seem to be of the kind to give this composition the brilliant and oscillating glamor it needs, nor did the orchestra add much to brighten the aural experience. H. W. L.

Louis Kentner, pianist, Nov. 28, E— When the first notes sounded from Liszt's Variations on "Weinen, Klagen" (ground bass by Bach) the listener knew that he was in the presence of a great artist. Mr. Kentner then played two Beethoven Sonatas—Op. 2, No. 2, and the "Appassionata." In each of them he found the appropriate interpretative expression and stylistic affinity, so that his readings were new, immediate re-creations on the largest scale. The imaginativeness of this artist is unbounded. His technique and multicolored touch allow him to express every nuance with great conviction. This became especially apparent when he closed the program with Twelve Etudes (Op. 25) by Chopin. How he molded every phrase, eliciting from his magnificent instrument every shade of expressiveness! One was reminded of the late Gieseking's fame as a colorist. Contemporary music was represented with Bartok's Suite "For Children" and the Dances of Marosszek by Kodaly. An enthusiastic audience feted the artist. It is hoped that Mr. Kentner will visit our shores yearly. H. W. L.

Donald Betts, pianist, Dec. 2, A — A program that includes Schumann's "Carnaval," Kabalevsky's Third Sonata and Beethoven's Sonata, Op. 111, is formidable. Musical sensitivity, however, redeemed Mr. Betts' concert from overambitiousness.

In both the Schumann and the Beethoven, the player's sound ideas of what the music was all about made us forget that the fingers were not projecting these ideas with perfect security and accuracy. Since the Kabalevsky emphasizes brilliance instead of ideas, it was less successful than the two substantial works of the evening.

Pleasing smaller works by Mozart, Schumann, and Bartok filled out the program. J. L. B.

Wolfgang Schneiderhan, violinist, Dec. 2, E—Rigorous and serious musicianship characterized both Mr. Schneiderhan's programming and playing. In his program, he scrupulously avoided the usual violin recital showpieces, and dug into three substantial sonatas by Mozart, Brahms, and Beethoven, with a Bach unaccompanied Chaconne thrown in for good measure. Mr. Schneiderhan is not much concerned with sensuous tone or dynamic shading. His approach is uncompromisingly serious and often chillingly scholastic, like footnotes to the forgotten spirit of the music. He showed some willingness to play rhapsodically in Brahms, but his playing was mainly industrious and cerebral. The three sonatas called for an accompanist who was a full musical collaborator, a soloist in his own right. Albert Hirsh was all of this—brilliantly. K. H.

Morley Meredith, baritone, Dec. 3, E —This young Canadian baritone's New York debut recital consisted of songs by Handel and Haydn, the Mozart concert aria "Mentre ti lascio," a group of Schumann and Wolf songs, French songs by Fauré and Ravel, contemporary English songs, selections from Carl Orff's "Carmina Burana," and "The Creed of Pierre Cauchon" by Dello Joio.

Mr. Meredith is a sincere and interesting artist, with the skill at his command to communicate the meaning of a song. His voice is warm in texture and of considerable range, though not at all times free in its projection. The tall, youthful baritone is dynamic in his vocal approach and convincingly positive in his interpretations. His delineation of the three Wolf and the two Fauré songs was highly impressive, as was the case also in Dello Joio's "The Creed of Pierre Cauchon." He gave prodigally of his vocal resources, although the softer passages in Orff's "Carmina Burana" were quietly sung with striking effect. Subtleties of expression, however, appeared

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to be missing in Schumann's "Aus den rebräischen Gesänger." William Sowerwine was a most excellent accompanist. L. C.

CARNEGIE RECITAL HALL

Audrey Haveron, soprano, Nov. 27, E—Miss Haveron, a young and pretty coloratura soprano, presented a varied program which included works in five different languages. Unfortunately, it was apparent from the very first that this diversity could not be matched in her singing, for the general impression of immaturity in voice and phrasing, which was conveyed in her opening Italian group, persisted, and overshadowed her efforts to present the differing styles of the music.

In general, Miss Haveron's interpretations were sincere and in good taste, but inhibited by vocal problems. She usually succeeded, however, in presenting her texts clearly, even if her accents were often imperfect in the various languages she sang.

Her best singing was done in the three songs by Poulenc which came immediately after intermission, for she colored her voice more graciously and succeeded in projecting their moods. Zerbinetta's Aria from "Ariadne auf Naxos" by Richard Strauss lacked ease in the coloratura which this difficult work needs. Songs by Brahms, Leo Blech, and Joaquin Turina completed the program. Otto Lehmann was the accompanist. R. S.

Gertrude Janssen, soprano, Nov. 29, E—Gertrude Janssen's program comprised many of the best known Lieder masterpieces of Schubert, Brahms, Strauss, and Wolf as well as arias by Handel and Goetz. Miss Janssen's powerful dramatic soprano, at its present stage of development, was shown to best advantage in Schubert's "Die Allmacht," a work requiring the utmost in sheer vocal stamina. Undoubtedly, Miss Janssen can produce great volume for extended periods of time, but this is insufficient to make a performance a telling musical experience. It was in the songs of a definitely dramatic character that the singer fared best. Miss Janssen has a fine sense of theater, somewhat misplaced when applied to the more delicate works on her program. By seeking an effect of power, her large voice gets out of control. A more subdued approach could make the singer an effective recitalist and would guarantee her accuracy of pitch. The talent is there, but is being used to the wrong ends. Leo Taubman's even and subtly shaded accompaniments rate special praise. H. G.

Zinaida Alvers, contralto, Dec. 1, A—Mme. Alvers has not been heard hereabouts for quite a few seasons. Her voice still has the dark, velvety coloration which was its distinction when we heard her the last time. Also present is a fine musical feeling, which gives her interpretations meaning and depth. She started the program with three arias by Handel and Sarri, then sang a group of five songs by Schubert. The second program half was devoted to Brahms' "Zigeunerlieder" and five more lieder of the same composer. Mme. Alvers proved herself to be a mature artist who uses the vocal means at her disposal with taste. One has the feeling that a more frequent appearance in public would help her to realize even more successfully her artistic intentions. Walter Bricht assisted at the piano. H. W. L.

Paul Frenzelas, bass, Dec. 2, A—Paul Frenzelas has a warm, fine instrument that could surely do finer work with more nearly perfect control. We felt that what the intelligent singer intended and what the disobedient voice did were often two very different things. The Handel arias that began the program, for instance, would move along smoothly and accurately until a higher melisma injured an otherwise delectable interpretation. Similar difficulties were encountered in the group of Schubert songs.

Two operatic arias by Rimsky-Korsakoff and Boito seemed more in keeping with Mr. Frenzelas' vocal qualities, but we felt that his sympathies were with the works that caused him most difficulty. Songs by Tchaikovsky, Koeneman, and Rachmaninoff closed the program. J. L. B.

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The New York Pro Musica Antiqua, Dec. 2, E—The Old Testament unified such varied music for voices and instruments as a twelfth-century "Daniel Play," samplings of instrumental music, and Psalm-settings in French by Goudimel, Latin and German by Lassus, English by Byrd, and Hebrew by Rossi.

The group of ten singers and players, directed by Noah Greenberg, began its concert with a chillingly effective Morales motet that superimposes a sixfold declamation of "Remember, man, that thou art dust and unto dust thou shalt return" upon a richly contrapuntal setting of a powerful text from Genesis, "Let us make amends for sins that we have committed in ignorance. . . ." Though the level of the concert was high, some of the workers were obviously more heartfelt than others. Outstanding were some brilliant settings from "The Song of Solomon" by the early baroque composer Melchior Franck and a motet by William Byrd, "Sing joyfully unto God." Two instrumental works were incomparably fine: an amazing virtuoso Pavan for harpsichord by Thomas Tomkins, played by Paul Maynard, and the medieval "Lamento di Tristano and La Rotta" played on a rebec by Paul Ehrlich. The rollicking Daniel play, too, was imaginatively presented with clever combinations of voices and percussion instruments.

While the program notes are probably the finest we shall encounter in any concert series this year, we should be gratified to see annotator Joel Newman add to them next year something about the instruments which produce sounds so evocative, so beautiful, and so unforgettable. J. L. B.

THE NATIONAL SCENE

WASHINGTON, D. C.

■ Washington has witnessed a number of noteworthy musical firsts during the last several weeks. The Vienna Philharmonic fittingly began its first American tour with a pair of programs in the nation's capital. The first concert, conducted by André Cluytens, featured works of the standard repertory by Brahms, Strauss, and Roussel. There was included also an excellently orchestrated, imaginative Rondo Ostinato by the contemporary Austrian composer Theodor Berger. The second concert, under the baton of Carl Schuricht, included works by Mozart, Beethoven, and Bruckner.

Comparison of the Vienna Orchestra with the Berlin Philharmonic, which visited us just a few weeks earlier, is inevitable. Both orchestras lean heavily on standard repertory of Teutonic inspiration. Both have a clear, unforced sound and well-proportioned dynamics that are a delight to the ear. In one important respect, however, the Viennese visitors appear to have the advantage—their orchestra is more versatile. Like the best American orchestras, it is equally at home with classic, romantic, and contemporary music. The Berliners did not appear to have the same facility with everything they undertook.

■ The Danish Ballet paid its first and an all too brief visit to Washington, giving three performances under the sponsorship of the National Symphony Orchestra. The house was sold out in each case. The enthusiasm which has greeted the Scandinavians wherever they have appeared in this country was not lacking here. Nevertheless, because the stage was too small for the number of dancers and for their spread-out choreographic patterns, the company was not seen to best advantage. One can only hope that some day soon such distinguished dance aggregations as this can be welcomed in this Capital with the physical facilities that their talents not only deserve but require.

■ The widely discussed "Cinque Canti" of Luigi Dallapiccola finally achieved their first public performance. Commissioned for presentation several months ago at the Coolidge Foundation's twelfth Festival of Music, the "Canti" were not performed because Martial Singher, who was scheduled to sing them, reportedly declared that even after months of intensive study he had not mastered their complexities. Thereupon the British baritone, Frederick Fuller, offered to undertake the task of bringing them before the public.

The songs are fragments of Greek poems translated into Italian, with instrumental accompaniment of strings, woodwinds, harp, and piano. There is no sustained melodic line. The composer tries to suggest a mood by sparse, variegated instrumental scoring much the same as a skilled oriental painter creates an image by a few well chosen brush strokes. The vocal line is completely independent of the tonalities of the instruments. One concludes that to sing these pieces as written, the artist must possess absolute pitch. On the other hand, if the singer were to be off pitch, who among the audience would know?

That the "Cinque Canti" are of surpassing difficulty there is no doubt. Whether they are worthy of the effort and artistry that was evident in their first public presentation is, to this listener at least, a moot question.

■ Hard on the heels of the announcement of the formation of a permanent Opera Society for Washington comes word of the organization of a Ballet Guild. The dance group plans to shape a resident company from the wealth of young talent to be found in local studios. André Eglevsky and Maria Tallchief will appear with the fledgling company early in 1957, with other productions scheduled prior to that date. Establishment of the opera and ballet groups is of great significance because it indicates that the last gaps in the Washington musical scene are being closed.

■ The Washington Hebrew Congregation's magnificent new Aeolian-Skinner pipe organ was played in a dedicatory recital by Robert Baker, organist of the Fifth Avenue Presbyterian Church and Temple Emanuel in New York City. The program was sponsored by the local chapter of the American Guild of Organists. The new instrument is one of the largest in the Washington area, and is tonally the finest. Mr. Baker's program included music from the Baroque period, music by contemporary Jewish composers, and compositions intended to demonstrate the wide range of tonal colors available on the instrument. His playing combined great drive and excitement with a flawless technique. It was one of the most enjoyable recitals ever heard hereabouts.

Central State College in Dayton, Ohio, was the scene of a brilliant recital starring CHARLOTTE HOLLOMAN *with the Dayton Philharmonic Orchestra, Paul Katz conducting. The lovely soprano sang florid arias from opera showing the extensive range and versatility of her notable voice. Press reports indicate that the tumultuous applause was from both audience and orchestral players. Miss Holloman is the daughter of Dr. Charles Wesley, president of the College.*

■ Bloch's "Sacred Service" received its first performance by the Washington and Cathedral Choral Societies under Paul Calloway recently on a program which also included Mendelssohn's "Hymn of Praise." The undertaking was sponsored jointly by the Washington Hebrew Congregation and the Washington Cathedral, with performances on successive evenings in each edifice. Soloists were Adele Addison, soprano, Jane Hobson, mezzo-soprano, Walter Carringer, tenor, and Frederick Lechner, baritone. Members of the National Symphony Orchestra provided the instrumental music, subventioned by the Music Performance Trust Fund of the American Federation of Musicians. Because of its inter-faith aspect, the event received widespread recognition, including a nationwide radio network broadcast. Musically, the performances provided moments of high inspiration. Among the soloists, Mr. Lechner's voice seemed to lack the virility and dramatic power that the cantorial role in the Bloch work should have.

GERSON NORDLINGER, JR.

CHICAGO

■ The Thursday-Friday concerts of Nov. 22 and 23 by the Chicago Symphony Orchestra offered four works—"Iberia" by Debussy, Prokofieff's First Violin Concerto, the Chicago premiere of "Medea's Meditation and Dance

of Vengeance" by Barber, Berlioz' overture, "The Corsair." The orchestral works are all music of dynamic power, dramatic contrasts, and varied color—music with which Mr. Reiner is particularly adept—and the orchestra's performance displayed both his talents and its own virtuosity with telling effect.

From the ballet "Cave of the Heart," based on the story of Jason and Medea, Barber has developed a theme in large orchestration. The ballet deals with the Jason-Medea theme in terms of the universal and timeless emotions of jealousy, vengeance, and destructive love. Keeping to this vein, Mr. Barber has set Medea's meditation in contemplative mood expressed in whispering string tremolos with underlying single-line melodies, from which the ensemble develops ultimately, with gradually mounting tension, to a screaming fury, voiced by a brilliant brass section, in Chicago made even more emphatic by an equally brilliant hall.

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Isaac Stern, soloist in the Prokofieff concerto, gave a performance which realized to the full the lyrical charm of the work, while apparently making light of its technical difficulties. As always, Mr. Stern's prodigious technical skills were masked by a deep and sensitive musicality, coupled with extraordinary ability to communicate his musical ideas to an absorbed audience.

The following midweek program had as distinguished soloist Elisabeth Schwarzkopf, who evinced her great artistry first in Weber's Aria "Wie Nahte Mir Der Schlummer" from *Der Freischütz*, a vehicle which on this occasion exposed the artist's vocal limitations. The aria (for a dramatic soprano), was beautifully spun in the pianissimo passages, but when full resonant tone was requisite, Mme. Schwarzkopf had to rely on her artistry to cover what was lacking vocally. The diva communicated wonderfully a group of Wolf lieder, set to poems of Mörike and Goethe, with the composer's own orchestrations beautifully handled by Reiner and the orchestra.

The concert proper started with a fulgurous performance of Mozart's Overture to *The Magic Flute* which, after a dedicated reading of Schumann's "Rhenish" Symphony, was matched with a lightening performance, *mezza-voce*, of the Mendelssohn Scherzo from the Octet (Op. 20). A high-spirited playing of Strauss' "Emperor" Waltz closed the concert.

The Saturday Evening Concerts of the past fortnight were led by guest conductors Jean Morel and Izler Solomon respectively. The concert of Nov. 17, under the baton of Mr. Morel, opened with a fresh reading of Weber's *Der Freischütz* Overture. Seymour Lipkin, soloist in the Mendelssohn Concerto No. 1 in G Minor, gave a performance outstanding in style, character, intonation, and technical virtuosity. Most impressive was his rendering of the Andante.

The highlight of the concert was the beautiful reading of the Franck Symphony. Morel's reading of the Franck reflected the composer's ideas and strength, while the mastery of the players was fully realized.

When Izler Solomon returned for his second appearance as guest conductor on the Saturday night series, he had Vera Franceschi as soloist. Miss Franceschi gave a competent performance of the Schumann Piano Concerto, a work which seems to be considered a "must" for feminine pianists appearing on this series. The program also offered the Overture to *The Uninhabited Island* by Haydn (by courtesy of the Free Library of Philadelphia, which lent the music from the Edwin A. Fleisher Collection), Beethoven's First Symphony, and Brahms' Variations on a Theme by Haydn.

Listening to Mr. Solomon's concerts is always a pleasure. As a programmer he had unfailing sense of what works sound well together. As an accompanist he carries a soloist to his or her best with support as subtle as it is skillful. While he never loses control of the technical aspects of both music and performance, he contrives to draw from the orchestra performances so fresh and musical that the listener is conscious only of the end, never of the means. These qualities, apparent throughout all of Saturday night's concert, brought rousing response from an audience which sat still and applauded till Mr. Solomon and the orchestra had played "Saturday Night," a dance piece by Robert Sanders, a former Chicagoan, and an ebullient reading of the Overture to Strauss' operetta *The Gypsy Baron*.

■ On Sunday, Dec. 2, in Orchestra Hall, Louis Kentner, Hungarian-born British pianist, played his first recital in Chicago. Mr. Kentner, well-known in European circles for many years, is making his first American tour.

His program, beginning with Liszt's Variations on "Weinen, Klagen," and two Beethoven Sonatas (Op. 2, No. 2 and Op. 57, "Appassionata") honored his native Hungary with the inclusion of Bartok's Suite "For the Children" and the Kodaly "Dances of Marousszek" and closed with a performance of the complete Opus 25 (Etudes) of Chopin, followed, at the insistence of the audience, with the Liszt-Paganini "La Campanella." As the repertoire would indicate, Mr. Kentner's taste is for the romantic school of the grand virtuoso, and for the most part, his equipment is equal to this demanding field, at least from a technical standpoint. His complete keyboard mastery of the Liszt and the Beethoven Opus 57 made those two pianistic *tours de force* sound spacious and relaxed, while his playing of the Chopin revealed a variety of color and mood, and a great delicacy not otherwise evident in his playing. His entire approach was extremely robust, and to this listener at least, it seemed to make the program monotonous in sound, especially in the first section. A simpler approach to the early Beethoven work, which is formal and sprightly, would have afforded welcome contrast to the massive sonorities of the Liszt work and the rightful tempestuousness of the "Appassionata."

■ Gary Graffman, playing the second concert of the Allied Arts Corporation's current series, displayed technical equipment adequate for any demands which might be made upon it. In this program, that covered the all-but-interminable redundancies of Schubert's Fantaisie on "Das Wanderer," Prokofieff's Second Sonata, three of the Paganini-Liszt Etudes, a Haydn Sonata in G Major, and three Intermezzi (Op. 117) by Brahms. The familiar and beautiful "La Campanella," coming last in the Paganini-Liszt sequence to close the program, profited by the comparative restraint

with which Mr. Graffman treated it, following an excess of over-noisy pyrotechnics. The Brahms works were played with genuine musical beauty and sensitivity, qualities which again appeared in Mr. Graffman's performance of Mendelssohn's "Song Without Words" (Op. 92, No. 25), which he played for a first encore.

■ Louis Sudler is fulfilling a series of engagements with the NBC Symphony, live and in color, from their Chicago Studios in the Merchandise Mart. Portions of the hour-long program, produced by Robert Dressler, with Donald Marcotte as Musical Supervisor, are in the nature of musical tributes and have included salutes to the Ravinia Festival, the Lyric Opera of Chicago, and Thanksgiving Day. Joseph Gallicchio is Conductor of the Symphony.

■ The Vienna Philharmonic, on its first American tour, paid Chicago a brief visit in an Orchestra Hall concert, Nov. 10. A sold-out house attested to the world repute of the 114-year-old orchestra, and that of its director, André Cluytens, Belgian by birth, who is justly regarded now by the French nation as one of its most distinguished musicians.

Contrary to protocol, neither our National Anthem nor that of Austria were played. Wagner's Overture and Venusberg music from *Tannhaeuser* opened the concert. The orchestra's deep-singing strings, mellow brass, and beautiful woodwind choir gave such lustre to the performance that the audience cheered.

Mr. Cluytens is a conductor who rehearses details meticulously. He led a colorful, musically exciting performance of Strauss' "Don Juan," yet the high peak of the concert was reached with a powerful reading of the Beethoven Fifth. One wished, however, for a more representative work than Berger's "Rondo Ostinato" for wind instruments and percussion.

■ Naomi Watson was heard to splendid advantage in her song recital in Fullerton Hall, Nov. 25. A large, responsive audience was on hand to hear this serious artist who has made vast strides in her art since last heard here. Her well balanced program opened with a group of Handel, including arias from *Berenice* and *Semele*, both delivered exquisitely. A group of Wolf and one of Schubert were no less effective, for Miss Watson's authoritative interpretations and care for nuance make her performance a lesson in beautiful singing. Her voice has lost some of its former power but has gained in production of mezzo tints which made her singing of lied doubly enjoyable. In Tchaikovsky's aria, "Jeanne d'Arc," the artist employed head tones of rich texture, and her enunciation of the French text was as pure as her Italian and German diction.

A group of songs in English by Holst, Williams, Hall Johnson, English, Burleigh, and Gaul, and Saint-Saens' Air, "Amour, viens aider," from *Samson*, comprised the program's second half. Hans Angerman was the efficient accompanist.

■ The concert which opened the seventh season of the International Society for Contemporary Music given by the Chicago Chapter of I.S.C.M. in Fullerton Hall recently, was one of particular importance. Works for two pianos by Stravinsky (Sonata), Blythe Owen (Scherzo and Barcarolle), and Bartok (Sonata for Two Pianos and Percussion) composed the major portion of the program. Miss Owen, one of Chicago's outstanding composers (and "prize winners") was present to acknowledge the enthusiastic response to her composition, given an excellent performance by Marion Hall and Mayne Miller, who also played the Stravinsky and Bartok, being joined in the latter by percussionists Marvin Kaplina and James Kilcran. Other Chicagoans represented on the program were John Becker and Hans Tischler, whose songs, together with those of Herman Berlinski, were programmed; Anita Jordan Bard, soprano, who sang them, and interpreted particularly well, Five Songs of Charles Ives; Eloise Niwa, accompanist; and Felix Ganz, who conducted the Bartok.

■ An enjoyable recital was given by Jo Ann Crossman, pianist, and Donald Stenberg in Fullerton Hall of the Art Institute. Mr. Stenberg, who classifies himself as baritone, has a rich basso cantante, of beautiful timbre in its middle and lower registers, though limited in the upper portions, both as to quality and range. Mr. Stenberg is a singer of unfailing taste, with the gift for projecting the various texts of his songs vividly, so that his program as a whole was stylistically admirable. His delivery was outstanding in arias of Bach, Handel and Cesti, and Marcello's "Un guardo volgi a me," but it was in songs from Schubert's "Die Schöne Müllerin" and Ravel's "Don Quichotte à Dulcinée" that his artistry shone to best advantage. A marked feature of Mr. Stenberg's singing was his excellent diction in all languages. A final group of Bartok songs (not heard by this reviewer) closed the program.

Miss Crossman, an attractive, svelte young lady, is a distinctly talented pianist, but a less mature musician than her husband, whom she accompanied. She is gifted both as solo pianist and accompanist, with a clean, facile technic and the ability to effect the big line, occasionally afforded her in Beethoven's Sonata Op. 28 and smaller works of Chopin and Bartok. Miss Crossman's serious need, in this reviewer's opinion, is a singing tone, which cannot be achieved with surface keyboard playing. With further maturity and the cultivation of tonal control, Miss Crossman should become a distinguished pianist.

DOSHA DOWDY and RENÉ DEVRIES

BOSTON

■ Much new music has been presented to Boston Symphony Orchestra patrons, although an eagerly awaited world premiere, that of Walton's Violoncello Concerto, scheduled for Dec. 7, was postponed because of soloist Gregor Piatigorsky's illness.

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According to Symphony Hall officials, however, no other orchestra will play the work until the Bostonians do it when Piatigorsky recovers.

Walter Piston's Symphony No. 5, commissioned by the Juilliard School, was new to Boston and made an excellent impression for combination of polish, strength and structure. Other works conducted by Charles Munch for this Oct. 26-27 pair were the Mozart "Paris" Symphony, the Lento from Beethoven's String Quartet, Op. 135 (performed by the string orchestra in memory of the librarian Leslie Rogers), and Schumann's Fourth Symphony.

There were no novelties for the Nov. 9-10 concerts but Munch was at his brilliant best for a well-balanced list including the Elgar Introduction and Allegro for Strings, the Stravinsky "Jeu de Cartes," and the Brahms First. (The last previous performance of the Brahms was in March 1954 when Guido Cantelli was guest conductor here.)

Vladimir Golschmann brought a United States premiere with him when he guest-conducted for the concerts of Nov. 23-24. This was the Tansman Concerto for Orchestra, a five-movement work played without pause. Written in 1955, the new work is remarkable chiefly for its glowing tone color. The ideas and themes are well worked out and interest is maintained throughout by provocative themes and craftsmanlike development. Mr. Golschman did a fine piece of work here as he did with the opening Kabalevsky Overture to "Colas Breugnon." The performances of Debussy's "La Mer," and the Brahms Fourth were somewhat marred by the orchestra's apparent inability to understand all the conductor's directions. In any event, to program these favorites of both Koussevitzky and Munch in Boston was bringing beans to the Hub with a vengeance.

One of the finest programs thus far was the 7th pair, Nov. 30-31, when Irmgard Seefried was soloist in the Bach "Wedding" Cantata (No. 202). The soprano did a superbly artistic job beautifully supported by the orchestra under Munch. The work had never before been performed at these concerts, nor had the Hindemith Songs from "Das Marienleben," which Miss Seefried sang even better than the Bach, if that were possible. Munch's vital reading of the remarkable Honegger Symphony No. 2 for String Orchestra and his sensitive performance of the Roussel "Bacchus et Ariane" Suite No. 2 completed a program received with much enthusiasm.

■ Other events in Boston have included the opening of the Statler Morning Musicales, with Eileen Farrell as soloist before a capacity audience. . . . At Jordan Hall Paul Cherkassky opened the Civic Symphony Orchestra's season with the *Ruslan and Ludmilla* Overture by Glinka, the Schubert Seventh, and the Beethoven "Emperor" Concerto, with Edith Stearns a poised and sensitive soloist. Cherkassky's way with the overture was exciting, indeed, and the Schubert received a well-paced and intelligent reading. JULES WOLFFERS

LOUISVILLE, KY.

■ The climax of the second subscription concert of the Louisville Orchestra, (28 Nov.) Robert Whitney conducting, was Jerome Hines' superb concert stage interpretation of Boris in excerpts from Moussorgsky's *Boris Godounoff*. Resplendent singing, aided by scanty gestures to heighten the dramatic expression, against the orchestral background and with the vocal support of the University of Louisville Choral Union, kept the audience spellbound and was rewarded with fervent applause.

There was also an anticlimax, namely Roger Goeb's second Concertino for Orchestra, commissioned and premiered by the Louisville Orchestra. It is certainly not profound music, and there are more contrasts than contents. Morsels of melody, some almost trivial ,and fragments of rhythm are dissipated over a 16-minute period; now and then it seems as if the composer just enjoys playing fast and loose with the listener. This one was not captivated. Bach's Third Brandenburg Concerto and Mendelssohn's "Italian" Symphony, with some of the usual mellowness of the strings missing, rounded out the program.

HANS F. KUPPENHEIM

CINCINNATI

■ Xavier University celebrated its 125th anniversary as part of the city's system of higher education on Nov. 20 with a special concert by the Cincinnati Symphony Orchestra, conducted by Thor Johnson. Among the felicitous highlights of the program was an exciting performance of the Grieg Piano Concerto by Peter Paul Loyanich, whose facile technique and fiery temperament infused the beloved work with renewed life and sparkle. It seems a great pity that so promising a talent should be deserting the concert hall (as is reported) for the more intellectual realms of graduate study in philosophy.

Two world premieres, especially commissioned for the program, found a hearty welcome from the large audience. They were "Jubilemus" by Herbert Wottle and "Xaveriana," a Fantasia for two pianos and orchestra by Cincinnati's distinguished teacher and composer, Felix Labunski. "Xaveriana," grounded in the romantic tradition and using as its basis three Xavier University songs, was effectively played by Mr. Loyanich and Rev. John H. Reinke, S.J. Father Reinke, a professor in the Psychology Department, who was presented as the first priest in this country to appear as soloist with a major symphony orchestra, concluded the concert with a skillful reading of the Gershwin Piano Concerto in F.

As has been the custom at almost every one of the Cincinnati Symphony Orchestra's programs during the present season, enterprising director Thor Johnson introduced another premiere of more than local importance at the sixth pair of concerts (Nov. 23-24). The Variations for Orchestra by Henry Cowell, in the composer's own words, "are based on a theme of 12 tones, which is not, however, developed according to row technique. During the variations, each type of instrument has a solo part, and each section of the orchestra plays as a unit alone." Tone-clusters are present and much use is made of delicate and unusual percussion effects. It is a most pleasing work, skillfully constructed, not at all as radical as Cowell is usually considered, filled with shimmering colors and melodic simplicity. The work was written for Thor Johnson and the Cincinnati Symphony Orchestra, whose task of presenting the modern repertoire in its best light was performed notably well on the occasion of this auspicious world premiere.

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In the wake of William Doppmann's superb playing of the Rachmaninoff First Piano Concerto, it is strange to reflect on its neglect. Mr. Doppmann is a true product of musical Cincinnati, born and educated in this city. With all the potentialities of a major pianistic career, he played the concerto with stupendous virtuosity, fervent expression and a suave finesse. Apparently, as has been said, the First Rachmaninoff Concerto needs a champion. Apparently, too, it has found one in William Doppmann. On this same program the Corelli Suite for Strings (Arr. Pinelli) enjoyed a sparkling reading of crystal clarity and dignified elegance, in direct contrast to the broadly moving river of gloomy sonorities in Rachmaninoff's "Isle of the Dead."

■ The NBC Opera presentation of Mozart's *Marriage of Figaro* (the second item of the College-Conservatory of Music Artist Series) gave vivid proof, on Nov. 25, before a large audience, of the value of opera in English. Of the hand-picked cast, Phyllis Curtin (Countess), Walter Cassel (Count), and Frances Bibic (Cherubino) barely surpassed the rest in the beauty of their singing and insight into Mozart's living characters. Brightly costumed, excellently staged and emphasizing the vocal blend of the ensembles, it was a production to delight the eye, ear, and heart. Peter Herman Adler conducted the orchestra with imagination and precision.

■ The inclusion during recent years of the Ballet Russe de Monte Carlo's annual visit in the regular subscription series has proved to be among the most popular of the Cincinnati Symphony Orchestra's attractions. The extra performance on Nov. 30 and the two presentations on Dec. 1 again introduced an almost perfect ensemble in the corps de ballet, with the male contingent almost outshining the distaff side. *Swan Lake*, in which Igor Youskevitch showed that he still has few peers in the matter of timing, featured Alicia Alonso in the main role. The relaxed superiority of her technique and the gentle pathos of her characterization were a wonder to behold. *Coppélia* was a gay-hearted frolic, an ideal starring vehicle for Nina Novak, who made an exquisitely volatile Swanhilda. Alan Howard, to whom fell the major task among the male dancers, seemed literally airborne. This observer predicts that this young artist will one day be one of the most sensational dancers in the history of ballet.

LOUIS JOHN JOHNEN

PHILADELPHIA

■ The gods of bookings provided the unusual musical repast of three opera performances within four evenings at the Academy of Music, all named for their central heroines—*Norma*, *Medea*, and *Tosca*.

Taking them in the order of their presentation and advance hullabaloo, the Metropolitan Opera production of the Bellini work of course starred Maria Meneghini You-Know-Who in her local debut. Perhaps such an advance buildup could end up only in a letdown. Callas is a human being, not a goddess. She certainly sang like no goddess—her voice was sometimes tight, sometimes on the verge of cracking on high notes. And, what is no secret, the voice is uneven in color and power throughout its wide range. But there were times when pure beauty of tone poured forth. Maybe next time (next season, perhaps?) Mme. Callas won't be nervous. Perhaps her acting will be more convincing, too.

Fedora Barbieri rivaled the soprano for her generally well sung Adalgisa, Kurt Baum had his vocal troubles as Pollione, and Nicola Moscona was a sonorous Oroveso. Fausto Cleva conducted with good pace.

■ The most telling presentation of the three lyric dramas was the American Opera Association's concert performance of the Cherubini work, in its local premiere. Eileen Farrell was nothing short of magnificent as Medea. Hers was certainly the finest singing —full-throated, rich, musicianly— heard on the Academy stage all week. Please accept more bookings, Mme. Farrell, and come here oftener!

The soprano had able support from Jon Vickers (Jason), Martha Lipton, Eva Likova and Miroslav Cangalovic. Arnold U. Gamson was the perceptive conductor.

■ The Philadelphia Grand Opera Company presented *Tosca* the next night, with three excellent performances by Eleanor Steber, Eugene Conley, and Cesare Bardelli. Miss Steber and Bardelli are in many ways ideal in their roles, and Conley, singing Mario here for the first time, provided one of his finest local portrayals, especially in his sure singing. Giuseppe Bamboschek conducted.

■ One of the Philadelphia Orchestra's best programs of the season starred concertmaster Jacob Krachmalnick as soloist. The artist gave a fine-grained interpretation of Prokofieff's Concerto No. 2, and also played the solo violin part in Strauss's "Ein Heldenleben," which Eugene Ormandy and his men played to the hilt. A top novelty was Dello Joio's Variations, Chaconne and Finale, a well-written work with much interest generated by its ecclesiastical and distinctly secular themes.

The previous week the Orchestra offered its annual Tchaikovsky program. John Pennink, young Dutch-American pianist, provided an exciting performance of *the* Piano Concerto—bravura with a vengeance. A bit more attention to nuance in the slow movement and he'll have something. "Hamlet," last played half a century ago under the Orchestra's first conductor, Fritz Scheel, proved worth hearing oftener than that, though perhaps not too much oftener.

■ Welcome recitalists in the suburbs have been Nathan Milstein, at West Chester, and Igor Gorin, accomplished baritone, at Bala-Cynwyd. . . . Chamber groups have been busy. The American Society of Ancient Instruments gave its annual two-day Festival, the respective soloists being Florence Rosensweig, violin, and Lorne Munroe, 'cello. . . . The Arco-Arte Sinfonietta, conducted by Norman Black, presented three worthwhile local premieres: Britten's Simple Symphony, Wirth's Portals, and a Suite of Old French Dances with Carlton Cooley as transcriber and viola soloist.

SAMUEL L. SINGER

ENGLISH *CAN* BE SUNG
(*Continued from page 7*)

every singing teacher has a prized method, but I think it can be said that there is general agreement on one basic principle: good voice production depends on control of the diaphragm and of the lower muscles supporting it. The singer sweats to master correct body mechanics, but when he talks he may be a shallow-breather, a shoulder-huncher, or a throat-pusher. Here, again, we have a dichotomy that is harmful to diction as well as to tone.

It is fitting testimony to the internationalism of musical art that so many of our gifted teaching colleagues are from abroad; their talent and experience enrich and inspire our native endeavors. However, it cannot be said that proficiency in the English language is also their forte. Nor should it be. They cannot be expected to have mastered, into the bargain, the ramifications of speech production. Here, the speaking-voice specialists can make an important contribution; their accumulated experience is still an untapped source.

Collaboration between the two allied fields should be accelerated, and there should be an end to the jealous guarding of little bags of tricks. An open pooling of ideas and experiences would enable the professionals, whose major responsibility it is, to inspire and promote that clear, communicative sung English for which ticket-buyers yearn.

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RITA STREICH, *coloratura member of the Berlin and Vienna Operas, will interrupt her 1957 Salzburg Festival appearances to make her American debut at the Hollywood Bowl on Aug. 15. Arrangements were made by Wynn Rocamora, Manager of the Bowl, and the Colbert-LaBerge Concert Mgt., which is introducing Miss Streich to this country.*

LEYLA GENCER, *young Turkish soprano who made her American debut in October with the San Francisco Opera Company, has signed a contract with the Coppicus & Schang Division of Columbia Artists Mgt. for a concert tour of this country next season following a return engagement of 11 appearances with the San Francisco Opera.*

THE INTERNATIONAL SCENE

NAPLES

■ This year's program at the San Carlo promises to be particularly interesting, judging by the *cartellone* which was announced a few weeks ago. In addition to such standard works as *Faust, Il Barbiere di Siviglia, Andrea Chenier,* and *Madama Butterfly,* the Naples public will have a chance to see Prokofieff's *Matrimonio al Convento* (based on the Sheridan play, "The Duenna") performed for the first time in Europe. There will also be the world premiere of an opera by the young Italian composer Franco Mannino. *The Bartered Bride* will be done for the first time in Naples, there will be a new production of *Alceste,* revivals of *La Fanciulla del West, I Quatro Rusteghi,* and others. And the little Court Theatre, a charming intimate opera house in the old Royal Palace, will have a concurrent season with operas of Boccherini, Pergolesi, Piccinni, Galuppi, as well as Gounod's *Le Medicin malgre lui,* Stravinsky's *Histoire du Soldat,* and Menotti's *Amelia Goes to the Ball.*

The season opened early this year, as it did last. Opening night was November 24th, and the inaugural opera was a new production of Verdi's *Falstaff,* conducted by Mario Rossi, staged by Herbert Graf, and starring baritone Giuseppe Taddei.

Unfortunately, the evening was not a complete success. Rossi, respected by connoisseurs in Italy for his intelligent work with the Radio Orchestra of Turin and his broad tastes in both modern and ancient music, had obviously worked hard with the San Carlo orchestra, and it has seldom sounded better. From a purely musical point of view, the performance deserves a high rating, despite some occasionally uneven singing.

The chief fault of the production was its visual dreariness. In the first place, the sets and costumes by C. M. Cristini were ugly (brown seemed to be the base of every color), badly arranged, and ill-proportioned. He decided to use the single-element-with additions-and-subtractions system, which is so often adopted nowadays to ruin Mozart operas. In this case the single element was a broad, horseshoe-shaped staircase. In the first scene, the public saw a huge barrel, resting on its side beneath one wing of the staircase; doors opened in the bottom of the barrel, and there was Falstaff sitting at a table! The costumes seemed to belong to no particular period, and evidently the ladies were asked to furnish their own jewelry. Mistress Quickly sported diamond earrings.

With this to handicap his work, Herbert Graf evidently gave up hope, and his staging was quite without sparkle or imagination. Most of the time the singers seemed to be doing what they had seen other singers do in the past (and Taddei had obviously seen Stabile, though perhaps not often enough). Dr. Graf also made a few additions of his own, like showing Falstaff—in Act 3, Scene 1—arrive on stage, dripping wet; instead of, as the libretto says, "sitting on a bench, meditating." Inasmuch as Falstaff's meditative monologue follows, I think Boito's version is preferable.

Taddei was vocally correct, if seldom exciting. But he is still not a real Falstaff; he is young, and his youth shows—in spite of the balding red wig and the false paunch. He moves with too much agility (he had to, in this case, to get up and down those stairs), and he lacks the dignity which, even in his decadence, the Cavaliere must have. But with time—and with better direction—he may grow into the role. Opposite him, Renato Capecchi was a dramatic Ford, though his voice is not a moving one; Capecchi is an actor and a musician, and in *Falstaff,* this is all-important. The Fenton of Luigi Alva was pleasantly youthful, and his voice had moments of great sweetness, but he was not at his best on opening night and his top notes were pinched and thin. Piero De Palma as Cajus and Renato Ercolani as Bardolfo were worth special mention; weak singers in these smaller roles can do much to wreck a *Falstaff;* instead, these two singers did much to save this one.

The ladies were, in general, much more consistently good. Ebe Stignani, in full command as always, was a good Quickly, though she lacks the comic gift that made Cloe Elmo's performances so enchanting. The young American Anna Moffo was an engaging Nannetta, and she rose to the demands of her last act scene with real artistry. Miriam Pirazzini is a dependable performer, and her Meg was always right. The Alice was Clara Petrella, a singer who has chiefly sung more dramatic roles until now; in *Falstaff* she revealed a new lightness of touch and, perhaps because of Rossi's sensitive conducting, her voice seemed more pleasant in quality than it sometimes does.

Whatever their individual defects, the singers were all sound musicians,

and as a result, those wonderful ensembles in *Falstaff* came out with splendid precision and taste and wit. One could even forget the ugly sets —especially when there was the beautiful, rose-decked hall of the San Carlo to look at. All in all, it was a pleasing evening, if not a perfect one. If the season hasn't exactly begun with a bang, it has at least begun with a promise. WILLIAM WEAVER

FLORENCE

■ The fall season of the Florentine Orchestra proved somewhat crammed, what with two symphony concerts a week, each with different programs, different conductors, and different soloists. Unfortunately, it cannot be overlooked that such wealth of activities does not seem likely to improve the conditions and the artistic quality of the instrumental body, which suffers from having to adapt itself every couple of days to another authoritative leadership. Neither was attendance satisfactory, except when international virtuosos like Nathan Milstein and Artur Rubinstein appeared; Arturo Benedetti Michelangeli also enjoyed a full house. However, the political situation, mainly the one in Hungary, a country at all times particularly sympathetic and close to Italy, oppressed the public, which as often as not preferred to listen at home to the unpleasant news on the radio instead of to music.

Among the conductors, one heard the Italians Emidio Tieri, Umberto Cattini, Antonino Votto, and Ettore De Gracis, all of them expert and conscientious musicians; also Pietro Argento from Spain, Pierre Dervaux from France, and Lorin Maazel from the U.S.A., a gifted youngster who has for quite a time now made his way in this country as a highly talented, if also a rather eccentric and affected, conductor. One of the few programs without soloists, the one which was to have featured the Russian 'cellist Rostropovitch, had to be cancelled for obvious reasons. The irritated Florentines would certainly not have given a pleasant welcome to the debut of a Soviet artist. The closing events of the season were two concerts led by Ernest Ansermet, one of the grand old men of the baton who, wielding a baton instead of describing arabesques in the air with nervously animated hands, was able to infuse his musicians with security and enthusiasm. Moreover, because he is not averse to having the score in front of him. His interpretations of Cherubini, Beethoven, Brahms, and Ravel assured a rousing farewell to the series.

■ The *opera-stagione*, starting in December, promises, apart from some repertory items of the usual Verdi and Puccini, a production of Mozart's *Magic Flute*, Debussy's *Pelléas and Melisande*, Wagner's *Flying Dutchman*, and Weber's *Freishütz*, all in their original languages. Strangely enough, this last-named German masterwork has never before been heard in Florence. Pizzetti's *Figlia di Jorio* is going to figure as another "first." This list meets general approval, and not a few Florentines deem it superior to the one of the last Maggio Musicale. Anyway, they are satisfied and coming in eagerly for subscriptions. In fact, they do not see why their winter *stagione* should prove inferior in dignity and interest to the big international affair of springtime, and profess that opera in Florence should be done for the "natives," who are certainly not inferior in musical taste and culture to casual visitors from faraway countries.

GISELLA SELDEN-GOTH

GERMANY

■ I have just returned from a short visit to Kassel, and I think that for a change it might be interesting to report on the musical situation of this city, which is representative of many West German cities of 200,000 population.

Kassel, situated near the Zone border, on the way from Berlin to Frankfort, was formerly the residence of the very culturally minded Hessen Electors. In its State Orchestra, which is part of the Kassel State Theatre, it possesses Germany's oldest regular orchestra, which looks back on an interrupted 450-year tradition. Under the Prussian regime Kassel quickly grew into an important city—the home of many dignitaries, a large garrison, and some local industries. Hitler made it one of the centers of the German aviation industry. Consequently, it was heavily bombed during the war.

Now it has been rebuilt in a very modern way. Few gaps are still to be discovered in the silhouette of the city. Unfortunately the theatre is among them. But a new house is in the process of construction, and will be opened with the 1958-59 season. The population has completely changed during the last 15 years. If the pulse of the city has not yet regained its former quick beat, Kassel is well on the way to recovery from its war damages. It has now an American and German garrison, and uniforms are once again dominant in the streets.

Kassel houses and the world-famous publishing house of Bärenreiter, the German central archive of musicology, and a Music Academy. Every year the Kassel Music Days draw many visitors. The main burden of the musical life of the city, however, is shared by the State Theatre and two private local concert managers. Most of the concerts are held at the Town Hall, an early 20th-century building with three halls for 250,800

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(this is given over permanently to the State Theatre until its own house is completed), and 2000 persons respectively. The State Theatre receives an annual subsidy from the State and the City, amounting to about $600,000. For this it has to perform opera, operetta, ballet, drama (an intimate chamber theatre, where I saw a performance of Tennessee Williams' *The Glass Menagerie*, with the original music by Paul Bowles, has been set up in the former foyer of the Town Hall) and symphony concerts. It entertains a regular cast of singers, actors, and dancers, a chorus, the State Orchestra (numbering 62 members, to be reinforced for the concerts), and the necessary staff. Generalmusikdirektor is Paul Schmitz.

It has been a difficult job, but after years of campaigning, supported by the more progressive local paper, the repertory of the State Theatre's opera performances and symphony concerts holds a very strong contingent of contemporary works. Of course some of the older theatre and concert visitors complain about this state of affairs; however, as theatre and concert visits are a social must for everybody who wishes to be reckoned among Kassel's "society," they nonetheless extend their subscriptions year in and year out, so that most performances are given before capacity audiences. And the younger generation fully supports the State Theatre's opinion, that the subsidy imposes the obligation for the performance of as many contemporary works as possible.

This, then, is the opera repertory of the 1956-57 season: Mozart's *Idomeneo* and *Abduction from the Seraglio*, Peter Cornelius' *The Barber of Bagdad*, Wagner's *Flying Dutchman*, Verdi's *La Traviata* and *Falstaff*, Puccini's *Turandot*, Strauss' *Salome* or *Daphne*, Othmar Schoeck's *Penthesilea*, Norbert Schultze's fairy-tale opera *The Black Peter*, Stravinsky's *The Rake's Progress* (eventually to be exchanged for another modern work), and Bartok's *Bluebeard's Castle* (as a double-bill with the ballet *The Miraculous Mandarin;* another ballet night will consist of Stravinsky's *Le Baiser de la Fée* and Morton Gould's *Interplay*). On the list of the lighter works one finds, among others, Offenbach's *La Vie Parisienne* and Joshua Logan-Harold Rome's *Fanny*. I have been assured that this repertory will be realized.

The symphony concerts consist of a subscription series of ten and a non-subscription series of four special concerts. These last mentioned concerts contain nearly all the works which are a sure hit with the public: one classical-romantic program (Corelli, Haydn, Spohr), one Bach program, Beethoven's Ninth Symphony and a Slav program (Tchaikovsky, Prokofiev, Smetana, and Dvorak). The series of subscription concerts was opened with a rather daring bill, consisting of Stravinsky's Ode, Sutermeister's Cello Concerto, and Bruckner's First Symphony in C Minor. Next came a concert during the Kas-

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sel Music Days, including Heinrich Kaminski's "In Memoriam," Prokofiev's Violin Concerto, played by Frances Magnes, and Mozart's "Linz" Symphony. During my Kassel stay the third concert was dedicated exclusively to works by Hans Pfitzner. Among other works the next seven concerts will include Mahler's "Songs of a Wayfarer" and Fifth Symphony, Strauss' *Le Bourgeois Gentilhomme* Suite, Bruckner's Mass in E Minor, Joseph Haas' Requiem, Hindemith's Symphony in E Flat, Wolfgang Fortner's Capriccio and Finale, Martinu's Sinfonia Concertante, Henze's Quattro Poemi, and Werner Thärichen's Concerto for Timpani and Orchestra.

The whole standard fare consists of Mozart's Piano Concerto in B Flat (KV. 595) (Clifford Curzon), Boccherini's Cello Concerto in B Flat (Pierre Fournier), Brahms' First Piano Concerto (Claudio Arrau), and Beethoven's Fourth Symphony. A program no larger city in the world would be ashamed of!

The position of the private concert managers in a city with such a strong State monopoly in cultural affairs is not to be envied. Actually all the symphony concert capacity of Kassel seems to be absorbed by the concerts of the State Orchestra, and it is difficult to venture on additional concerts with foreign orchestras. Even the Leipzig Gewandhaus Orchestra registered an empty hall when it appeared recently with an all-Reger program. A chamber orchestra does not exist, but it is to be hoped that the younger, more ambitious members of the State Orchestra will one day band together to form such an ensemble. The only group which every now and then—and mostly at "official occasions" as inaugurations, exhibition openings, and funerals—appears before the public is the municipally sponsored Spohr Quartet. But there is a recital series of ten Master Concerts, arranged by one of the private concert managers. Though it got off to a rather bad start with the sudden death of Gieseking a few days before his scheduled appearance (probably Geza Anda will substitute for him at a later date) and the Soviet cancellation of the Igor Oistrakh recital because of the strained political atmosphere, the other concerts hold enough interest to attract an audience of approximately 2000 each. Artists billed to appear in this series include: Erna Berger, Elly Ney, Shura Cherkassky, Wolfgang Schneiderhan, Wolfgang Windgassen, Monique Haas, Dietrich Fischer-Dieskau, and the Stuttgart Chamber Orchestra under Karl Münchinger.

HORST KOEGLER

LONDON

■ For many, the most important musical event of recent days has been the revival at Covent Garden of last season's production of *Otello*. As before, the opera is conducted by Rafael Kubelik, with Ramon Vinay as Otello, and Gré Brouwenstein as Desdemona. The general opinion seems to be that the revival is not quite as successful as the original production. I hope to be able to comment upon this in my next report.

■ Klemperer's Brahms concerts with the Philharmonic Orchestra have overshadowed everything else at the Festival Hall, though Beecham's conducting of Liszt's intriguingly "pre-Wagnerian" *Faust* Symphony is not to be forgotten. On the other hand, oblivion must rapidly overtake the memory of the first performances of no less than three concertos by Villa-Lobos—for guitar, for harp, and for piano (the first). Since these performances were sponsored by different organizations, it would seem that their conjunction was a matter of coincidence. But whatever the case, it brought home to us that the cult of first performances is one of the many factors that endanger the cause of contemporary music. Even Villa-Lobos has written better works than these concertos: one would rather have heard some of the Chôros again.

■ The value of "second performances" was recently demonstrated when Edna Iles and the Bournemouth Symphony Orchestra under Charles Groves played Bloch's Concerto Symphonique—a work which had been received without much enthusiasm some years ago, and has not been played since. However, the recent performance confirmed the original impression of those critics who had thought that, despite certain formal and textural deficiencies, the Concerto is one of Bloch's stronger compositions.

■ Nonetheless, Stravinsky's Piano Concerto, played by his son Soulima at the Festival Hall (and vigorously applauded by a large audience), was the only twentieth-century concerto heard this month which was wholly original, down to its very essentials. Although it does not perhaps deserve to be counted in the first rank of Stravinsky's works, it has, like the Violin Concerto, been grossly underestimated.

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■ November has also seen the first performances in England of two American works—the Sonata for solo violin by Roger Sessions, and the String Quartet by one of Sessions' best-known pupils, Leon Kirchner. Both technically and musically the Sessions Sonata is a difficult work—indeed it rivals Schoenberg's two violin works in this respect—and Yfrah Neahman's brave performance showed signs of strain, particularly with regard to tempi. That the work has an important place in Sessions' output is not due solely to its reliance on serial and twelve-tone procedures: the complex argument is manifestly heightened by emotion. The Kirchner work, which was played at the Wigmore Hall by the Lasalle String Quartet (under the sponsorship of the Institute of Contemporary Arts) is of course on a lower level of accomplishment, but the fact that it shared the program with the third quartet of Bartok only served to emphasize the work's damaging indebtedness to the Hungarian master.

As one would expect from a Sessions pupil, the quartet is well-written and serious, but cannot in any real sense be regarded as mature. In certain respects the finest piece on the Lasalle program was the Quartet of Anton von Webern, which was performed twice. The vital inner unity of the work permits a diversity that is, relatively speaking, quite as great as that which we encounter in the Bartok. The composer has an exquisite sense of sonority, but this hides a trap for the listener, who is apt to be beguiled by the quality of sound into thinking: "this advanced music is really very easy." After the concert more than one critic danced joyfully and unheedingly into this trap. The musical truth is that the Quartet, which is a late work of Webern's, is very much more "difficult" than, say, the earlier String Trio, which sounds much less ingratiating. The canons from which the Quartet is composed present considerable difficulties to the ear — for various reasons which we cannot go into here—and I for one am still a long way from following their structures aurally. However, the Quartet appears to have favorably impressed almost everybody, including the most conservative critics, and the Lasalle players can congratulate themselves on having rendered a valuable service.

DAVID DREW

VIENNA

■ The frightful political events in Hungary pushed artistic events in Vienna into the background. All contracts with artists coming from behind the Iron Curtain were at once cancelled, while a recital of the escaped Hungarian pianist Gyoigy Cziffra became an outstanding success. This complete artistic boycott which Vienna introduced, as did all the other big cities of the West, was only once broken. In *Carmen* at the State Opera Przemysl Koci from Prague, one of the "discoveries" of the new opera director Karajan, sang Escamillo, but

his debut was an artistic flop. On the other hand, we had for the first time in a long time, the genuine excitement of a premiere at the State Opera, especially with regard to Jean Madeira as Carmen, and Rudolf Schock as Don Jose. Hollreiser conducted. But the greatest share of the success was due to the French stage designer, Georges Vakhevitch, who built an entire *Carmen* city realistically and tastefully on stage, and the staging of Josef Gielens. Following the new concept of Karajan three days later, a completely new cast was presented in a second premiere, but it was only assembled with great pains and not very successfully. Christa Ludwig sang Carmen; Hans Hopf, Don Jose; and Walter Berry, Escamillo.

■ Now that the political waves are a bit quieter, the Vienna public again is very strongly concerned about the State Opera and bitter words appear in print and pass from mouth to mouth against the new opera director, Karajan. They are not restricted to the standing room section of the Opera, but also appear in editorials in the newspapers. It is stated that Karajan has not kept, so far, a single one of his grand promises and that the general level of the repertory performances is rather worse than better than it was under the dismissed director, Karl Böhm. Also, the promised world premieres were lost for Vienna, and with them a great chance to recapture prestige for the Opera House. The Hindemith-Kepler opera, *Harmony of the World,* will be premiered in Munich; Samuel Barber's *Vanessa,* at the "Met" in New York. But, before all, one asks in Vienna now, the question, "How will the repertoire look from December to April, which was supposed to be 'operatic everyday,' since the promised weeks of splendor, from September to November, have resulted in such sad results?" Karajan himself, of course, is not in Vienna, and will not be there even after the conclusion of his American tour, since he has commitments elsewhere for quite a while. Karajan seems not to worry too much about the first signs of the coming revolution of the audience.

■ At the Volksoper, after the great success of *Kiss Me Kate,* a second musical, *Wonderful Town,* was staged, with music by Leonard Bernstein. Two Americans, Olive Moorefield and Hubert Dilworth, were the protagonists of the ensemble, staged by Heinz Rosen. According to people who have seen the show in New York, the production was even more erratic than the original Broadway production.

Very charming, American musico-dramatic theatre was offered by the After Dinner Opera, which appeared with only three singers in one-act sketches—*In a Garden, The Pot of Fat,* and *Sweet Betsy from Pike*—and had remarkable success. The three actor-singers were excellent exponents of what we would call *Kabarett.* The music is of secondary importance.

DR. ERICH JANTSCH

OBITUARIES

■ The shocking news of the death of GUIDO CANTELLI in a plane crash Nov. 24, while en route to this country, saddened the music world. The young conductor, who was born in 1920, had been engaged for a series of concerts with the New York Philharmonic-Symphony commencing Nov. 29th. He was also preparing for a month's engagement with the orchestra in March 1957. A protege of Arturo Toscanini, the conductor's rise to fame had been almost spectacular, beginning with La Scala engagements when he was only 28 years old.

Born in Novaro, Piedmont, Italy, the son of a bandmaster, he showed remarkable talent at an early age. Drafted into the Italian Army, he was sentenced to a Labor Camp for the duration of hostilities. On his release, he immediately regained his initial prestige, conducting at La Scala, at the Edinburgh Festival, in London and other European capitals. He came to the United States for his American debut with the N.B.C. Orchestra in 1948-49. Memorial concerts have been announced by leading orchestral groups. Monsignor James B. O'Reilly officiated at a Requiem Mass at St. Malachy's Roman Catholic Church, New York City, on Nov. 30.

■ MRS. IRENE AIKEN BLANKNER, a well-known concert pianist of past decades, died Nov. 14 in Polyclinic Hospital, New York City. Born in St. Louis, she played the majority of her recital engagements in the Midwest, making her home in New York after the death of her husband, Dr. Frederick Blankner of Chicago. Mrs. Blankner was active in the enterprises of Adelphi College, where her daughter holds a post on the faculty. She was a member of Mu Phi Epsilon.

■ JOHANNA GEISSLE KLEMPERER, wife of Dr. Otto Klemperer, eminent conductor, died in Munich on Nov. 3, aged 68. Previous to her marriage, Mrs. Klemperer was a famous soprano. Besides her husband, her son, Werner, and daughter, Lotte, survive.

■ MME. EDITH HELENA, formerly a well-known soprano of opera and the stage, died on Nov. 24 in Northern Westchester Hospital, at the age of 80. With a voice reputedly of four-octave range, she toured this country and Europe, joining the Aborn Opera Company here in 1909. During her appearances in vaudeville, she was starred at the Hippodrome and the Palace Theatres of New York City.

■ LILLIE BRENNEN (Mrs. George Houston Davis) a prominent figure in the national music scene, died at her home in Birmingham, Alabama, in late November. She was the Founder of the Alabama Federation of Music Clubs; in which she served as President of the State Federation for two years, and Founder of the Birmingham Symphony Orchestra. A member of the National Federation Board for 12 years, Vice President for eight years, she assisted in the organization of the music clubs in Tennessee, Louisiana, and Georgia. A gifted musician, Mrs. Davis graduated from Rollins College, Florida, and studied at the Birmingham Conservatory and at the Royal Conservatory in Dresden, Germany.

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SCHOOL NEWS

By GID W. WALDROP

Thirteen Schools Given Status in N.A.S.M.

Six new schools were admitted to associate membership in the National Association of Schools of Music and seven schools were elected to full membership at the 32nd annual meeting, Nov. 23 and 24, at the Statler Hotel, Cleveland, Ohio. The two-day session representing 231 member schools was presided over by Dr. E. William Doty, Dean of the School of Fine Arts, University of Texas.

Associate membership was granted to Arkansas State College, Jonesboro, Arkansas; Heidelberg College, Tiffin, Ohio; Mississippi College, Clinton, Mississippi; Oklahoma College, Chickasha, Oklahoma; Ouachita Baptist College, Arkadelphia, Arkansas; and University of Idaho, Moscow, Idaho.

Schools promoted from associate to full membership were Appalachian State Teachers College, Boone, North Carolina; Howard College, Birmingham, Alabama; McNeese State College, Lake Charles, Louisiana; University of South Dakota, Vermillion, South Dakota; University of Utah, Salt Lake City, Utah; Virginia State College, Petersburg, Virginia; and Washington University, St. Louis, Missouri. Cottey College, of Nevada, Missouri, was elected to Junior College membership.

Officers chosen by the Association for the coming year are President, E. William Doty, University of Texas; Vice-President, Thomas Gorton, University of Kansas; Secretary, Burnet C. Tuthill, Memphis College of Music; and Treasurer, Frank B. Jordan, Drake University.

Among those participating in the Convention which included discussions on audio-visual aids, musicianship requirements, and accrediting, were Dean Earl V. Moore, University of Michigan; Dr. Howard Hanson, Eastman School of Music; William K. Selden, National Commission on Accrediting; Irwin J. Lubbers, representing the North Central Accrediting Association; and Dean Gordon Sweet of the Southern Accrediting Association.

The delegates of the Convention were guests of the Cleveland Orchestra at the two concerts during the meeting.

National Association of Schools of Music officers for 1957: (*left to right*) E. WILLIAM DOTY, *President* (*University of Texas*); THOMAS GORTON, *Vice-President* (*University of Kansas*); FRANK B. JORDAN, *Treasurer* (*Drake University*); BURNET C. TUTHILL, *Secretary* (*Memphis College of Music*).

Albert Herring To Be Premiered By N. Y. College of Music

The first New York performance, with orchestra, of Benjamin Britten's comic opera in three acts, *Albert Herring*, will be given by the Opera Department of the New York College of Music on Wednesday evening, May 1, 1957. With Siegfried Landau music director and Albert Felmar stage director, the production is scheduled for the Kaufmann Concert Hall of the Young Men's and Young Women's Hebrew Association, 92nd Street and Lexington Avenue, New York City.

Albert Herring was introduced in this country at the Berkshire Music Center in Tanglewood, Mass., in August 1949. In 1952 student singers of Opera Futures performed the opera in uptown New York with two-piano reduction of the score.

The libretto by Eric Crozier is freely adapted from a short story by de Maupassant, with the scene transferred to Suffolk, England, for a May Day setting. The New York College of Music presentation will be fully staged.

Harvard Opens New Music Library

Harvard University's new music library, which affords exceptional facilities to students for listening to musical recordings as well as for the study of the literature of music, was formally opened on Dec. 8.

In addition to reading rooms and stacks customarily found in libraries, the Eda Kuhn Loeb Music Library has a number of soundproof listening booths where individual students may listen to records from Harvard's extensive collection, and make notes; a special room where several students may listen to individual selections by means of earphones, and a room-size booth where a small class of students may listen to recordings together.

The Eda Kuhn Loeb Music Library is located in a new two-story wing of the Music Department building. It was made possible largely through the generosity of the Eda Kuhn Loeb Estate, which contributed $225,000 of the $300,000 needed for its erection.

Other friends of the Harvard Music Department have contributed sufficient funds to furnish and equip the library. Total cost of the building, furnishings and equipment, was more than $500,000.

The new library will make possible the fulfillment of a desire of long standing among the music faculty to bring together under one roof the several large and excellent Harvard collections of recordings, scores, books and other literature pertaining to music which heretofore have been housed in various Harvard libraries.

At the dedication ceremonies, speakers were President Nathan M. Pusey, Prof. Paul H. Buck, Librarian of Harvard University; Gerald Warburg, representing the Eda Kuhn Loeb Estate; Richard C. Aldrich, son of the late *New York Times* music critic; and Prof. Nino Pirrotta, former Librarian of the St. Cecilia Conservatory, Rome, newly-appointed Professor of Music and the Librarian of the Eda Kuhn Loeb Music Library. Prof. Randall Thompson, chairman of the Music Department, presided. The dedication was one of the events of a three-day festival celebrating the opening of the music library.

Yale Glee Club Introduces New Work

A new work for men's voices, based on the Biblical Ninth Psalm, was in-

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troduced by the Yale Glee Club during its portion of the Ivy League Glee Clubs Concert in Town Hall, Nov. 30.

The music, composed by Fenno Heath, Director of the Yale Glee Club, was sung by a 50-man *a cappella* chorus. Suggested by the musical motif of the familiar Psalm, starting, "I will praise thee, O Lord, with my whole heart . . ." the five-minute composition was completed this past summer and is the result of a long-time ambition of the rising young director-composer to put music to a portion of the Bible that would be as ideally suited to men's voices as other songs of this genre.

Combined Marymount-West Point Glee Clubs in Annual Concert

The combined glee clubs of Marymount College, Tarrytown (Hugh Ross, director) and the United States Military Academy, West Point (CWO Frederick W. Boots, conductor) will present their annual concert on Dec. 15th, 8:00 p.m., in the Army Theatre at West Point. A special feature of the program will be a concert performance of Domenico Cimarosa's comic one-act opera, *Love Triumphant*, under Mr. Ross' direction.

Tarnowsky To Assist Valley Music Teachers Assn.

The first of a series of monthly workshop programs by the San Fernando Valley Branch of the Music Teachers Assn. of California was held Friday evening, Nov. 2, in the studio of Cora Upp, Van Nuys, California.

Sergei Tarnowsky, internationally known pianist, pedagogue and conductor of the highly successful Tarnowsky Piano Repertoire Classes of the greater Los Angeles area, has generously consented to act as evaluator for the Valley Music Teachers in the round table discussion following the programs.

Louise Kleven Bandy, Chairman of the workshop project, is assisted by two co-chairmen, Cora Upp and Minna Rittenband, and a committee consisting of Dorothy Gontzoff, Veva Tichenor, Jeannine Grimshaw, and Wilda Fisher O'Banion.

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AWARD WINNERS

■ Miss Lillian Mernik is this year's winner of the $1,000 Marian Anderson Award. Miss Mernik, a student of Mr. Frantz Proschowswi, is the second award winner from this studio in two years, the first being Marlys Watters, winner of the $750 Blanche Thebom Award in 1954.

■ Gerhard J. Wuensch, native of Vienna, Austria, now faculty member of Jordan College of Music, Butler University, Indianapolis, Ind., has been named winner of the $1,000 Benjamin Award for 1956. Announcement was made by Dr. Benjamin F. Swalin, director of the North Carolina Symphony Orchestra. Wuensch's Nocturne for Orchestra in F Minor was chosen from a large number of entries. The world premiere of the work will be given by the North Carolina Symphony Orchestra during the 1957 season. The composer will attend.

■ The Opera Theatre of Westchester (10 Crest Lane, Scarsdale, N. Y.) announces the award of its second annual opera commission to Lazar Weiner. The premiere of Mr. Weiner's opera *The Golem* will be presented by the group on Jan. 13, 1957.

CONTEST ANNOUNCEMENTS

■ Deadline for submitting compositions for the fourth annual $1,000 **Benjamin Award for Restful Music**, offered through the North Carolina Symphony Society, is Dec. 31 of this year. Approximately 100 composers have already sent inquiries to the North Carolina Symphony headquarters. The contest, open to citizens of the United States, Canada, and Mexico, without age limitation, requires that entries not exceeding ten minutes in performance length be written only for orchestra in one movement of any form. In accordance with the primary condition of the contest, compositions must be "restful" in nature, in the spirit of a reverie, andante tranquillo, adagietto, or adagio non troppo.

■ For the eighth successive year, the **Kosciuszko Foundation** (15 East 65 St., New York City) is offering its $1,000 Chopin Scholarship Awards to highly talented young American pianists and composers. One award is available in each category. The winners will be determined through national competitions held next spring. Formal applications are now being received. These, together with contestants' plans for study, must be filed with the Foundation not later than March 1, 1957.

Pianists must be between the ages of 15 and 21, and composers between 17 and 30, as of March 1, 1957. Citizens or legal residents of the United States are eligible, irrespective of nationality, race, or creed. The scholarships may be used in a conservatory, school of music, or for study with a competent private teacher, subject to approval of the jury of eminent judges who will officiate in each category.

■ With two first prizes of $2,000, and seventeen additional duplicate awards, totalling $14,000 in all, the **Fifth Annual Student Composers Radio Awards (SCRA)** have been announced by Broadcast Music, Inc., and BMI Canada Limited, sponsors of the competition. Mailings now being made to music schools, conservatories, and secondary schools in the United States and Canada invite students to enter the 1957 contest.

Established in 1951 by BMI, in cooperation with music educators and composers, SCRA is open to students in accredited conservatories of music, universities, colleges and secondary schools, or of private teachers, in the United States, its possessions and Canada. All entries must be submitted before Feb. 15, 1957. The $14,000 in prizes, which are to be applied for tuition and subsistence during further study, will be awarded prior to June 1, 1957, when national winners will be announced.

■ Audition applications for the annual **Young Artists' Contest** at the 92nd St. YM & YMHA are now being accepted by Dr. A. W. Binder, "Y" Director of Music. The auditions will be held during March of 1957. The winner will receive a debut recital in the "Y's" Kaufmann Auditorium plus a $100 fee. Application should be made to Dr. A. W. Binder, Music Director, YM & YWHA, Lexington Ave. at 92nd Street, New York City.

■ Ohio University announces a competition for a new chamber opera to be produced by the Opera Workshop during the summer of 1957. Works submitted must not have had a complete stage performance before, and should be about 45 minutes performing time. Closing date: May 1, 1957. For information address: Director of the Opera Workshop, School of Music, Ohio University, Athens, Ohio.

■ A nationwide competition for an original **Jewish choral composition** set to a Biblical text was announced dur-

THE DANCE

By ROSALYN KROKOVER

■ American ballet companies have been seen most everywhere but in New York this year. ANTA's International Exchange Program kept the New York City Ballet and Ballet Theatre occupied abroad. The Ballet Russe de Monte Carlo has been very busy throughout the continent but isn't due in New York until spring.

The New York City Ballet is the first to return home. It left on Aug. 21 and returned on Nov. 13. Those three months were packed with glory and tragedy. The company made a favorable impression wherever it appeared. Reports from Vienna, from cities in Germany, from Copenhagen and Stockholm were all most enthusiastic. But somewhere along the middle of the tour Maria Tallchief, the company's leading ballerina became ill and had to leave the company temporarily. Then, during the final lap of the tour, on Oct. 28, in Copenhagen, Tanaquil LeClercq was stricken with polio. According to the most recent information received here, it is not yet known if she will be able to dance again. Her legs and right arm were affected and from all indications it was a severe case. She will remain in the Copenhagen Hospital indefinitely. Her husband, George Balanchine, will stay in Europe.

She will be missed during the coming five-week season at the New York City Center which opens on Dec. 18. It is difficult to imagine the New York City Ballet without Tanaquil LeClercq. Of all the soloists she was the one entirely home-grown product. She received virtually all of her training at the American School of Ballet, and ballet-lovers can trace her development all through Ballet Society days. She was a youngster then, in her early teens, but even so she was a soloist to be reckoned with.

She developed from a thin, gangling youngster into a dancer with style and assurance. She remained thin and gangling; she had long, thin legs, arms and torso. But she had tremendous intensity, and she soon became a first-rate dancing actress. Her gifts were so individual that roles were created specifically for her—including comedy roles which, to nobody's surprise, she handled with the same flair as the more dramatic ones. She was unique and thus irreplaceable. One notes that the New York City Ballet Company has dropped *La Valse* and *Afternoon of the Faun* from its fall repertoire. *La Valse* is one of Balanchine's best and most popular ballets, but what female dancer in the company could replace LeClercq successfully? And while *Symphony in C*, *The Pied Piper*, *Western Symphony*, and *Bourrée Fantasque* are scheduled, it is hard to imagine them without the electric figure of Tanaquil LeClercq in key roles.

One of the younger gifted dancers, Jillana, has left the company, and Allegra Kent has been promoted to the rank of a full-fledged soloist. Leon Barzin, the musical director, is on leave this season and is being replaced by Hugo Fiorato, the associate conductor. Because of European commitments and the illness of his wife, Balanchine will not be on hand this season. Ballet mistress Vida Brown will be in charge of rehearsals. Otherwise the roster will be substantially the same. Maria Tallchief is back. Diana Adams, Patricia Wilde, Melissa Hayden, Yvonne Mounsey, Andre Eglevsky, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, Todd Bolender, Roy Tobias, Jacques d'Amboise, Robert Barnett, and the three Barbaras—Walczak, Fallis and Milberg—will be the leading dancers.

Two premieres are scheduled. The first, on Dec. 19, is *Divertimento No. 15*, set to Mozart's music of the same title. In 1952 Balanchine staged a ballet to the same score but called it *Caracole*. (These are the sort of manipulations that give ballet historians and scholars gray hair and tantrums.) The other new ballet is legitimate. It is set to music by Gian-Carlo Menotti, is titled *The Unicorn, the Gorgon and the Manticore*, and the choreographer is John Butler. The premiere is scheduled for Jan. 15.

■ Ballet Theatre is not due home until the end of the first week in February. Its one and only New York appearance of the season will be a benefit performance at the Metropolitan Opera House on Feb. 10. A ballet new to America by the British choreographer Kenneth MacMillan, music by Benjamin Britten, is to be presented. On the 11th, the company leaves for a six-week tour that takes it as far west as Chicago.

The company's tour, which is to be in the neighborhood of 24 weeks, was to have been concentrated in and around the Mediterranean and Middle East areas. The State Department's intentions were good, but the timing was bad. Six weeks in Israel and Teheran had to be cancelled. About four of these were made up in Italy, where the Russian Ballet's invitation was revoked, and two weeks were filled in Holland and Belgium. The Holiday season will be spent in Monte Carlo, and the final four weeks are to be divided between Lisbon and Portugal.

Foreign audiences were most fascinated by *Fancy Free* and *Interplay*. *Billy the Kid* was especially well received in England and was high up on the list in other countries, as were *Swan Lake* and *Giselle*.

■ Ballet Russe de Monte Carlo returns to the Metropolitan Opera House on April 7 for one week after an absence of several years. Three ballets will have their premiere during the engagement—*Harlequinade*, *Tragedy in Calabria*, and *Sombreros*. The first has Boris Romanoff as choreographer, sets and costumes by Rolf Gerard, and music by Richard Drigo. *Tragedy in Calabria*, based on *Pagliacci*, has Salvador Juarez as choreographer and music from the opera by Leoncavallo arranged by the company's conductor, Ivan Boutnikoff. Leon Danielian makes his choreographic bow with *Sombreros*. The music, based on Mexican folk tunes, is arranged by Boutnikoff, and the costumes are by William Cecil. Guest artists Alicia Alonso and Igor Youskevitch will be the leading dancers.

CONTEST ANNOUNCEMENTS

(*Continued from page* 30)

ing the first in a special series of Sabbath services featuring new works by contemporary Jewish composers. Texts for the choral work, to be set for mixed voices and organ, were selected by Rabbi Soltes, and include Biblical selections on the subjects of Inspiration, Youth, Marriage, Charity, and Peace. Entries must be made by Jan. 1, 1957. Rules for this contest are available from Mrs. Irwin Brainen, 268 Northfield Avenue, West Orange, N. J.

■ **JUGG Inc.** is receiving applications through Dec. 31, 1956, for auditions for its tenth annual award, a debut recital at Town Hall. Further information may be obtained from Kenneth A. Williams, 270 St. Nicholas Avenue, New York.

■ Auditions at which young pianists will compete for a Carnegie Recital Hall performance sponsored by **Concert Artists Guild** are to be held in mid-January, 1957. Applications from pianists under 30 years of age will be received by the Guild at its offices, 119 West 57th Street, New York 19, N. Y., until Dec. 20th of this year.

■ The directors of the **Fromm Music Foundation** of Chicago announced today that the Foundation will again offer a $300 award to the "most promising" composition student in the classes of composer Darius Milhaud at the 1957 Aspen Music School, Aspen, Colorado.

At the same time, the Music Associates of Aspen announced the **National Federation of Music Clubs** will offer an annual scholarship of $300 toward tuition for summer study at the Aspen school to a stringed-instrument student—either violin, viola, cello, or bass viol. Applications for this latest tuition-aid should be addressed to Dean Norman Singer, Music Associates of Aspen, 161 West 86th Street, New York, N. Y. Details of music study, awards and honors won, and the need for assistance must be included in the application.

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